Kine WEEKLY

**IS THE BRITISH QUOTA IN DANGER ?**

*See page 3*

# "PAPA'S NOT HOME . . . HE WENT TO SEE 'THESE GLAMOUR GIRLS'!"

with

**LEW AYRES ★ LANA TURNER**

TOM BROWN • RICHARD CARLSON • JANE BRYAN • ANITA LOUISE

Marsha HUNT · Ann RUTHERFORD · Mary Beth HUGHES · Owen DAVIS, Jr.

Trade Shows:

## TUESDAY NEXT

at M-G-M's OWN THEATRE, 19, Tower St., W.C.2.

## 11 a.m. *and* 3 p.m.

**LEASE NOTE . . .**

**l telephone enquiries for M-G-M at Scotsbridge Mill should be sent ough RICKMANSWORTH 2360-2122-2338 and 3376 in that order.**

20th CENTURY FOX

# WAR COMMUNIQUÉ No. 1

JAMES BRENNAN'S THEATRES

GENERAL MANAGER
W. H. COLMAN.

TELEPHONE NUMBER 990
TELEGRAMS
"BRENNAN, BARROW-IN-FURNESS"

107, DUKE STREET,
BARROW-IN-FURNESS.

18th September, 1939

R. Sutton Dawes, Esq.,
Director of Sales,
20th Century Fox Film Co. Ltd.,
31-32, Soho Square,
LONDON, W.1.

Dear Mr. Dawes,

You will be interested to learn from figures enclosed that last week with "SHIPYARD SALLY" at the Roxy, Barrow, we broke all records with the exception of "SNOW WHITE & THE SEVEN DWARFS", with which we had five performances daily as against three performances with "SHIP YARD SALLY".

This is all the more amazing when taking into consideration present conditions, and the inconvenience caused by the "black-out".

Please accept my heartiest congratulations on what is, in my opinion, one of the best films your Company has ever made, either in England or America.

With kindest regards,

Yours sincerely,

James Brennan

## MORE COMING!

## NO FURTHER COMMENT NECESSARY

WEMBLEY STUDIOS,
EMPIRE WAY,
WEMBLEY, MIDDLESEX

20th CENTURY FOX

TELEPHONE:
WEMBLEY 30[illegible]0

BRITISH STUDIO SECTION

See pages 19 & 23

Kinematograph WEEKLY

No. 1693 Thursday, September 28, 1939. Vol. 271

MANCHESTER MATINEE SPLIT

See page 5

# IS BRITISH PRODUCTION TO BE SACRIFICED?

## Move to Abolish Quota Clauses of New Act

### OPPOSITION TO ALTERATION BY PRODUCING INTERESTS

**BRITISH production interests are still apprehensive that the Government may yield to pressure from American sources and take steps to abolish or at least diminish the quota clauses of the Cinematograph Films Act. Opinion has fluctuated during the past week, and a recent optimistic view that studio activity would be maintained gave way again to fears that, after all, the quota clauses might be iettisoned.**

**Arguments have been placed before the Films Council, it is understood, which have emphasised the employment value of a flourishing home industry, apart from the preservation of the vast amount of British capital sunk in studios and equipment.**

The experience of the last war years, when Britain's supremacy in film making was successfully challenged by America, while Britain was fighting its grim battle abroad, has been cited again and again by those anxious to preserve film production activities in this country.

It will not be sufficient to confine Britain's picture-making efforts to propaganda films alone. Now that the worthwhile product of British studios is winning its way in America itself, it is no time to enact legislation which would rob our efforts of the success they have so laboriously achieved. To do so would be to present our alert American producers with an opportunity they would not be slow to embrace.

#### Public Anxious

The extent of the opposition to any abandonment of quota legislation is seen from the letters which have been appearing in the national Press on the subject.

**For twenty years British Industry has laboured to overcome the handicap imposed by cessation of production during war years, and any step which removed quota obligation would nullify the work of that twenty years.**

Lord Strabolgi has challenged the Government in the House of Lords to declare its policy on film production. He realises that uncertainty regarding Government intentions may be almost as disastrous at a critical time as an adverse decision. Behind Lord Strabolgi the British Industry is ranged, anxious not only for its own existence, but for British film prestige so hopefully established after long years of patient painstaking effort.

Our studios and their equipment are acknowledged as the equal of Hollywood, and any policy which leads equipment to rust and skill to languish during war time is imposing a defeat upon a country which needs to be represented upon the world's screens as part of its international influence and prestige.

## "MEIN KAMPF" TO BE FILMED

A new film with the significant title of "Mein Kampf" is in preparation for early production at Denham by Reginald Fogwell, supervising producer of "An Englishman's Home."

"Mein Kampf" film will be a straightforward and frank expose of Hitler and Hitlerism ranging over a period of 50 years.

In a preliminary statement, Reginald Fogwell says: "The film 'Mein Kampf' will be partly biographical and, necessarily, partly documentary. Many famous historical scenes will be re-enacted and, in some cases by the original participators. Also actual records of events will be incorporated supplemented where necessary by reconstructions of historical episodes like the Reichstag fire, the Nazi blood purge, and the murder of Dollfuss."

The film will be a completely peaceful and unbiased record of events in the lives of Hitler and his regime, and just as the recently published Government Blue Book recorded in official print the documentary evidence relating to the happenings leading up to the final climax provides the reader with pages of drama far surpassing the pens fiction, so the new film giving simply a record of actual historical events needs no embellishment for the sake of sensationalism.

Reginald Fogwell is negotiating with Capt. Leonard Norton for space at the Denham Studios, and it is hoped that the production may commence within six weeks. Casting is now taking place.

## NO INCREASE IN CARBON MAKERS' PRICES

### ASSURANCE GIVEN TO THE "KINE."

**The situation regarding the price of carbons, among other articles of daily technical use in the kinema, is causing some anxiety among exhibitors, who fear that an increase of price may be made by the distributors.**

Inquiries among carbon manufacturers reveal that there exists no reason for any immediate increase in carbon prices. The KINE. is unable to discover that any increases have taken place, and that although all stocks are covered by war risks, insurance, in no instance is this being passed on to the wholesale dealer and therefore any price increase is unwarranted under existing circumstances.

An official of Charles H. Champion, Ltd., the manufacturers of Ship carbons, told the KINE. that their carbons were still being supplied in accordance with the schedule agreed with the C.E.A. in 1937.

"We have not put up our prices," he added, "and there seems no reason why there should be any immediate change in our charges.

"Our stocks are covered by war risks insurance, but for the moment at least we are keeping to our list prices."

FILM REVIEWS OF THE WEEK

See page 17

## ODEON-PARAMOUNT DEAL POSTPONED

### War Given as Reason by Stanton Griffis

*From Our New York Correspondent*

*ODEON deal for fourteen Paramount London houses postponed indefinitely by war, says Stanton Griffis on arriving in America.*

*WILL HAYS in a speech attacks Government harassment of industry, on grounds that it is not the Government's business to take sides in competitive activity.*

*GOLDWYN suggests joint fact-finding committee of producers and workers to study conditions in view of the war, and sees the situation a challenge to U.S. industry in the curtailed foreign market. Joseph Schenck replies, agreeing that the situation is serious, but that a committee call is premature; suggests waiting.*

*MONTY BANKS, before leaving in the "Clipper" for England, says that if Fox does not resume production he will make pictures independently.*

*FLOYD GIBBONS, commentator and earlier connected with Vitaphone shorts, died of heart attack on Sunday in his Pennsylvania home.*

*RKO-RADIO executives take salary cut about 35 per cent. in view of foreign losses.*

# West End Area and Closing Hours

## TRADE'S SUBMISSION TO THE HOME OFFICE

**A SMALLER West End area and a suggestion that theatres in that area adjacent to each other should have alternate closing hours of 8 p.m. and 10 p.m. were the main submissions presented to the Home Office at yesterday (Wednesday) afternoon's meeting of kinema representatives at the Home Office. The decision to make the above submissions was made at a meeting on Monday afternoon at Broadmead House, which sat for over two hours.**

It was generally felt that the Home Office definition of the West End was too wide in its scope, and that the generally accepted "theatre-land" West End was a more reasonable area. Such a definition would rule out kinemas on the north side of Oxford Street and the theatres in the Victoria district.

Only ten to twelve kinemas would be affected by the 6 o'clock closing if the smaller area were accepted.

Within that area the Home Office was asked to institute a scheme allowing for kinemas adjacent to each other to arrange an alternate closing time of 8 p.m. or 10 p.m.

Kinema owners have agreed—if the Home Office permits—to divide West End houses as follows:—

Plaza and London Pavilion, 8 p.m. and 10 p.m.; Empire and Leicester Square Theatre, 8 p.m., and Warner and Odeon, 10 p.m.; Gaumont and Carlton, 8 p.m. and 10 p.m.; The New Gallery and Tivoli are considered to have no immediate neighbours, and for them 10 o'clock closing will be asked.

Alternate closing times of 6 p.m. and 10 p.m. would only halve the present weekly loss of £1,000 each kinema, it is claimed. It would not be economic to keep open unless all are allowed to show until 8 p.m. and 10 p.m. in alternate weeks.

Such a scheme would obviate the emptying of theatres at one time and allow plenty of time for those from the earlier house to get away to their homes before the later-emptying theatre audiences were free.

A further request is that newsreel and other small theatres shall be allowed to remain open until 10 p.m. because of the smaller audiences and seating capacity.

The acceptance by the Home Office of the smaller West End area would allow theatres outside that area to remain open until 10 p.m.

When the Trade deputation last met the Home Office, the Government body promised to review the situation in the light of experience, and later suggested a scheme of rota closings. The deputation felt that experience warranted the change taking place, and that it had produced a plan of staggering which should meet with the department's approval.

# Closures on Stoll Circuit

SIR O. STOLL

## MANY KINEMAS AND THEATRES TO REMAIN DARK

**THOUSANDS of kinema and theatre employees are likely to be affected by the decision of Sir Oswald Stoll to close the majority of the theatres on his film and variety circuit. The Stoll Picture Theatre, Kingsway, is among those which are to be closed.**

Several of the most important theatres of this famous circuit will not reopen unless circumstances arise which may cause Sir Oswald to renew his present drastic decision.

These include the following kinemas: the Stoll Picture Theatre, Kingsway, London, one of the most popular kinemas in the Metropolitan area; the Stoll Picture Theatre, Westgate Road, Newcastle-on-Tyne; the Empire, Chatham.

Kinemas to remain open are the Picture House, Chatham; the Hippodrome, Bedminster; and the Floral Hall, Leicester.

Among the variety theatres which are closed are the Coliseum, London; Empire, Chiswick; New Manchester Hippodrome; Shepherd's Bush Empire; Wood Green Empire, and the Palace, Leicester.

It is hoped to reopen later the Hippodrome, Bristol, and a tentative date of October 2 has been fixed in this instance.

Sir Oswald Stoll said on Tuesday the decision was made necessary by the blackout, the limitation of the hours of opening and in some cases by the evacuation.

"We do not intend to open the Stoll Theatre, Kingsway, until the 6 p.m. closing is abolished.

"It is a pity, because it is built as though it were intended to be a fortress.

"We have three kinemas open now—the Bedminster Hippodrome, Bristol, the Picture House, Chatham, and the Floral Hall, Leicester. We are also opening the Bristol Hippodrome on Monday."

## "FILMS ACT STILL IN FORCE"

### Oliver Stanley's Reply in the House

**A reminder that the Films Act was still in force was given by the President of the Board of Trade, on Tuesday.**

**He said that he was fully aware of the importance of continuing British production, and promised that the interests concerned will be consulted before any modification of the Act was made.**

Sir Adrian Baillie asked the President of the Board of Trade in the House of Commons whether any decision had yet been reached with regard to the maintenance of the Quota provision of the Cinematograph Films Act, 1938.

Oliver Stanley replied: "I am not yet able to announce what arrangements will be made for the regulation of the Cinematograph film industry to meet war time conditions, but I can assure my Honourable Friend that in considering this matter, I shall keep fully in mind the importance of maintaining the production of British films during the war period.

**Meantime the Act of 1938 is still in force, and its provisions will not be modified without further consultation with the interests concerned."**

Sir Adrian Baillie: "I take it that it is the Minister's wish that British film production should continue during the time of war, but is the President aware that as the result of the prevailing uncertainty in the industry as to the future decisions of the Board of Trade, the British film production to-day is at a standstill, and does he appreciate the fact that the finance of retaining technicians will not be available unless . . . "

At this stage the Speaker intervened and the remainder of the sentence was lost.

## LEEDS HALLS' £37,220 FOR RATES

### Increasing Contributions

Kinemas and theatres in Leeds paid £37,220 in rates for the financial year just ended. That was £1,361 in excess of the previous twelve months. Thus the sixty-nine houses of entertainment in the city—one more than the preceding year—were responsible for 1 per cent. of the total rateable value.

The actual product of a penny rate in Leeds—as revealed in the annual report of the Rating Committee—was £14,375.

KINEMATOGRAPH WEEKLY

EDITORIAL AND GENERAL OFFICES
93, Long Acre, London, W.C.2.

Telephone: Temple Bar 2468 (20 lines).
Telegrams: Kine, Southernwood, Rand, London.

Editor: S. G. Rayment.
Associate Editor: A. L. Carter.
Advertising Manager: A. H. Langford.

SUBSCRIPTION RATES: Great Britain and Canada, 30s. per annum, post free. U.S.A.—$12 per annum, post free. Other countries, 50s. per annum, post free.

IMPORTANT.—The editorial contents of this paper, unless otherwise denoted, are copyright, and must not be reproduced without permission.

## DELIVERING THE GOODS

WITH petrol as the motivating nerve of the whole nation, film transport, delicately organised at the best of times, becomes a still more anxious problem. We are handicapped in several directions, for we want as many transit boxes moved from the renter to exhibitor and back again as ever, although night travel is almost impossible, lorries are greatly reduced in number, petrol is strictly limited, and normal despatch arrangements are reorganised.

Economy is the national watchword, and as far as this Industry is concerned we, having cut unnecessary expense to the minimum in the ordinary course of business, find it by no means easy to suggest further cuts without adding to costs in other directions.

Thus, when the obvious suggestion comes to arrange calls once instead of twice weekly, we should save labour and transport on the one hand, but in only too many cases we should incur the responsibility of having a greater number of copies. To transfer the trouble from one point to another would in no way simplify our difficulty, and other solutions will certainly have to be sought.

We have for a very long time been accustomed to a very fine service, and talk of a let-down has hardly been heard for years. May this remain, as a tribute to the high efficiency of modern film transport, but without doubt there are many who look to the continuance of this state of affairs with considerable anxiety.

The establishment of dumps in certain big provincial towns which are not local branch offices of the renters has again been pressed, but at the moment it is not a widespread demand, and we shall be well advised to take no action except on a national basis. Organisation must, of course, be perfected, but on the whole it is carrying on well enough for exhibitors to have a bouquet or two to throw to some of the organisers here and there. But to expect the Trade to practise rigid economy in petrol, in labour and in prints at the same time is hardly reasonable.

## OUR QUEUES

HOWEVER seriously we may take our duty of providing for the safety of the public, the ultimate responsibility must, of course, rest upon the authorities whose by-laws and regulations govern our procedure. When we receive our orders we have to obey them, for the average Chief Constable is no person with whom to start an argument.

But of two opposite policies one is surely the better. Our supervising experts ought to make up their minds when it comes to a definite rule that kinemas should work on a continuous programme basis, or one of separate houses. In the latter case, there must be times when the audience comes out *en masse*, which is obviously not desirable, but the fact remains that a stipulation against the continuous show is insisted upon here and there.

The responsible authorities are very anxious to avoid queues, we are told, but they must be still more concerned at the appearance of a shapeless and unmanageable crowd, which is the only alternative. A queue is, actually, the only intelligent form for a body of citizens to take; the trouble in this Trade is that there are not enough of them and they are not big enough.

# Long Shots

**ACT REVISION ANXIETIES — ADJUSTING RELEASES—ARMY SNUB FOR TRADE—HORRORS OF ENTERTAINMENT?—SHRINKING FROM ADVERTISEMENT**

DURING the past few days there has been a great fluctuation of opinion with regard to the abandonment of the quota provisions of the Cinematograph Films Act. Considerable anxiety has been expressed regarding this, not only by studio proprietors and staffs and workers, but by others outside the Industry who feared we were about to hand over the picture business to America again, as was done during 1914-1918.

LORD STRABOLGI set down a question for answer yesterday on this point. The form of his question was to ask what is Government policy during the war period with regard to the British kinematograph Industry, especially on the production side.

UNCERTAINTY is at the moment stopping actual production. If the Act is repealed then smaller producers can go ahead with films for marketing purposes, but, on the other hand, if the Act is not repealed then the big renters will have to do the producing. Sound City, Norman Louden tells me, has just finished a busy season with big exteriors on "The Stars Look Down," the Grafton production; "Live and Let Live," for Two Cities; and "French Without Tears."

LETTERS in the Press on the subject include one from Sir Oswald Stoll, which makes the suggestion that the money which in normal times would go to America as her share in film hire should be kept in this country and "properly utilised in fulfilling American obligations under the Quota Act."

DESPITE the attractiveness of this suggestion it is not likely that the Government, even with its almost absolute powers, will take a plunge of this sort into the maelstrom which ever swirls around any film Industry problem. "Getting on with the war" is likely to absorb most of Parliament's energy.

MAURICE WILSON, of Grand National Pictures, has taken steps to dispel the impression that it might be found impossible to meet the requirements of the Films Act. He has informed the Board of Trade that his company is prepared to produce a substantial number of films during the coming year, and supply them to renting companies in need of films to satisfy quota.

LISTENING in to the C.E.A.-K.R.S. discussions last Thursday on bringing releases into something like order, it was interesting to watch beneath the surface conversation the differing minds at work endeavouring to secure advantage for their respective sides.

DAVE GRIFFITHS setting out soberly the attitude of his K.R.S. members and waiting for the challenge of the other side. Teddy Hinge meeting them with questions and brightening matters with an occasional quip. W. R. Fuller voicing opinions clearly and sturdily, but with a mind examining every minor point as it arose. Frank Hill, laconic, for him, checking up every step.

OTHER contributors to the discussion who took the eye included Wilf Phillips, of Odeon, speaking fast and to the point; Arthur Jarratt, ready to co-operate for independents' benefit; Tommy France, seeing the renters' point of view clearly without sacrifice of the exhibitors' position; Francis Harley, pleading for an interval for consultation with booking staffs, and Ralph Hanbury, closely watching transport problems.

"CHAOS" was the most frequently uttered word in the proceedings, and more than once speakers who had to mention K.R.S. had to halt and wonder whether such similar sounds as K.R.S. and chaos had been uttered correctly.

THE usual committee meetings which precede a C.E.A. General Council meeting were not held this week, the Council dealing with problems upon which the Committee had not been able to report. Monday afternoon, however, was occupied with a composite committee meeting of newsreel representatives and London exhibitors to consider the situation existing in the West End.

HEARTY thanks were voted to officials of the London and Home Counties Branch C.E.A., at the Emergency Committees meeting last Friday for the excellent work done in getting kinemas open again. Matters discussed were mainly domestic, and included matinées, electricity supply, rating, opening times, and adjusting releases disorganised by enforced closing.

MAURICE WILSON.

IT must not be imagined that concerts for the troops are the sole perogative of the stage, for the kinema Trade is itself organising a series of entertainments for troops in camps and billets. Last week Earl St. John, of Paramount, and Jack Hutchison, of First National, were leading Trade figures associated with an entertainment given to the gallant *umpty umphs* stationed at a place nowhere near Wardour Street.

TONY REDDIN aided the organisers both in a line-up of talent and also officiated with Hutchison as compère and producer. Artists, who travelled a long distance through the black-out to take part, included the Carlyle Cousins, Danny Lipton, Arthur Anton and his band, and Joan Cowley. The rapturous welcome accorded the outfit fully repaid their efforts, the fame of which has spread so widely in military circles that it is already heavily dated.

THE film itself, however, promises to play a great part in the entertainment of our troops in training. Already ten mobile kinemas have been mobilised and will set off from N.A.A.F.I. headquarters on Monday to give entertainments in remote camps where no other entertainment resources are at present available. The number of these units will be steadily increased until all the most urgent needs of the troops in this regard have been satisfied. The idea is to establish in camp areas permanent entertainment centres at which both concert parties and films will be presented.

SO it appears that the whole of the carefully worked out scheme for co-operation between the Trade and the military authorities has not materialised. While I am glad to receive an assurance that these entertainments will not be given under circumstances that would, in effect, bring them into competition with normal civilian enterprise, I am surprised that the arrangements for these shows should have been taken out of the hands of the Trade who had displayed such willingness to play its part in the entertainment of the troops.

IT is rather remarkable that the Trade which was called upon to play such a prominent part in providing films for the Navy through the Royal Naval Film Corporation should have been treated so cavalierly by the Army authorities. It may be that a pretty tale of intrigue underlies the change of front.

I AM still unrepentant in my attitude about the reduction of kinema advertising. Co-operative schemes with every hall in a district limited to half-inch announcements leads us further and further from showmanship and nearer and nearer to mere passive acceptance of patronage.

THE Hartlepools have got together and not without satisfaction report that their nine halls jointly save £362 a year. This is an average of £40 each, or 15s. a week. Looks a pettifogging sort of economy to me, even if you imagine—which you mustn't—that the attendances keep up.

THAT the blackout in this country is likely to diminish the importance of star value in films was an opinion ventured upon by W. J. Gell when I chatted with him the other day.

THE tendency in many areas he feels is not so much to "shop" for films being screened at the other end of the town, but to slip round the corner to the nearest kinema to see a picture rather than to chase a star.

HOW far diminished revenue from this country may affect productions scheduled in Hollywood he would not venture, except to say that America could not afford to continue extravagant production and would be obliged to look very carefully into its costs. Colour might suffer as a result.

I HEAR that Clive Brook possesses the rights of a subject, "Liberty Radio," which should prove a most dramatic film of the war. The story, dealing with the anti-Nazi radio station, has been written by Wolfgang Wilhelm, who is an anti-Nazi-Austrian refugee, and George Campbell. The present plan is for Brook to produce and Brian Desmond Hurst to direct. Although nothing has yet been definitely settled, there is a possibility that Michael Balcon may be associated with the production.

FIRST of all, however, permission has to be obtained from the B.B.F.C. for the representation on the screen of Hitler, Goering and Goebbels, although I don't suppose there will be much opposition on this score. More important indeed is the attitude of the Board of Trade to the war-time application of the Quota. And, of course, it is conceivable that the Ministry of Information may present other obstacles to the production.

I DON'T know whether renters will altogether approve of managerial censorship of their films but, personally, I am in thorough agreement with the action of J. C. Thurburn, manager of the Majestic, Wembley, who, wishing to spare patrons scenes which he considered too grimly realistic, cut out the air raid scenes at the end of "Idiot's Delight." The deletion, which depicted the bombing of a hotel, was made without spoiling in any way the continuity.

IT is a pity that more exhibitors do not exercise similar discretion these days. There are still numerous pre-war propaganda efforts being shown on our screens, the mere sight of which is calculated to engender among patrons a wholesome fear of even venturing out into the streets, leave alone participating in a crowded kinema entertainment. The war is now an accomplished fact, and the "we've got to be prepared" stage should now give way to something less horrific and of greater tonic value in these dark days.

ANOTHER example of this form of local censorship comes from a North London kinema, the manager of which cut out the sound track of an American police-car raid. He explains that the syren sounded so much like an air raid warning that it might have confused his "watcher." It might also be added have startled the audience.

IT is announced that Miss Pamela Wilcox, daughter of Herbert Wilcox, the producer who has been in Hollywood making the film "Nurse Edith Cavell," is to be married on October 1 at Caxton Hall to Patrick Moran, of the Irish Rifles. Congratulations.

THE taking over of the Theatre Royal, Drury Lane, by the Navy, Army and Air Force Institutes has removed from the theatre the genial presence of F. H. Macrae, who, as engineer to the theatre, was at the back of those amazing stage spectacles in recent years. "Mac," who has been a frequent contributor to the KINE. and the IDEAL KINEMA, is now, I gather, occupying a Government position, where his engineering skill is being usefully employed.

STUART LEVY sends an anecdote showing that there are comic sidelights on the war situation even. At one of our theatres, the Atherley, Shirley, Southampton, he says we have always had a certain amount of difficulty in stopping the kids coming into the theatre with parts of fish and chips. They have adaped themselves to war-time measures by bringing them in in their gas-mask cases!

A GERMAN passport is a possession of doubtful value these days. Erich Pommer, now in America, has one, and wonders what is the best thing to do with it. He is uncertain whether the United States will permit him to leave for England, and what England will do with him on arrival here. He might make a discreet landing at a quiet little spot on the Cornish coast and stay at the Jamaica Inn.

AN elderly female patron leaving the Paramount Theatre, Liverpool, after seeing the film "Beau Geste" was heard to remark: "That Sergeant Markoff in the picture leaves Hitler looking like a 'sissy.'"

THE STRAPHANGER.

# CLOSE-UPS

By

Screencomber

### THE DOORMAN SAYS

"SLAP me down with a cowslip," said the commissionaire, "but I thought you'd ha' bin all truly rural by this time, swallowin' great gulps o' country air and great pints o' country beer. Knock me down with a plough share; cor, chase me round a hayrick, but this 'ere 'vacuation seems more like a vacation to me and makes the old Street look more like a vacuum.

"Dot me with a daisy, but what with all them renters taking to the country and cluttering up the rural towns and urban villages; 'pon my Sam it wouldn't surprise me to see the little old farmers driving their cows up to Wardour Street and turning it into Wardour Market!

"Stick me with a pitchfork, but it would be a change to see them milking cows in the old Street instead of exhibitors, and anyhow, wot's wrong with tins o' milk instead of cans o' film? Not that milk's likely to interest you these days, what with food goin' up to thirteen and ninepence a bottle, I'll bet you've got enough to worry about.

"Cor, strike a leak in me milking pail, but 'ere's a nice to do. Some poor blankety exhibitor coming up to Film 'ouse to get a first feature and going home with a cow instead. Jumping Jerseys and Howling Heifers, but e' wouldn't 'alf 'ave some explaining to do when 'e got 'ome. Buttercups and Black-Outs; Gooseberries and Gas Masks; race me round the cowshed; but what's the little old Street coming to?"

### POISONOUS

*"I'm sorry, sir," said the attendant, "but I'm afraid you can't go into the kinema without your gas mask."*

*"Good heavens, don't tell me the programme's all that bad."*

### ALICE IN WARDOURLAND

ALICE now found herself hanging on to the coat-tails of the Mad Renter and groping her way through the pitch blackness.

"Why is it so dark?" asked Alice.

"Don't ask silly questions, child," cried the Mad Renter. "Don't you realise there's a war on."

"But is it necessary to have everything quite so black, even for a war?" said Alice.

"Of course it is, stupid," answered the Mad Renter, "only way to bring some people to their senses and make 'em realise how serious things are. Put out the lights, send 'em back to their darkened homes, give 'em plenty of time to worry about things."

"But they kept some of the lights on in the last war," said Alice, "and they kept the theatres open, too, because they thought we must keep our spirits up, and we won that war."

"Piffle and nonsense," replied the Renter angrily. "Close the kinemas. Close the theatres. Only way to send 'em home early, so they'll realise how serious things are. Close the whole entertainment business down, and maybe when they're all out of jobs, and really have something to worry about, they'll realise that war isn't the great big joke they think it is . . . that's what the authorities say, and that's what I say, and, as you know—I'm mad."

### TALKIE TORQUAY

"Run down to the Dispatch, and tell them right away,
To send that film to Shoreham-by-the Sea."
The office boy returned back late at dawning of next day,
It seemed Dispatch had moved down to Torquay.

### THE IMPRUDENT PRINTS

THE story is being told of the manager of a big hall in a Jewish district who 'phoned up circuit headquarters during the mad rush when kinemas were first allowed to reopen, and exhibitors were glad to grab any film the renter cared to send them.

"What's the trouble," the booking department asked the distraught manager, "hasn't your programme arrived yet?"

"Yes, it's here all right," he gasped, "And you've got to do something about it—they've sent me 'In Old Heidelburg.'"

### A COUNTRY AIRING

As I walked through a country lane, I met a rural renter,
I said, "Perhaps you might explain—this is no renting centre—
What brings you thus far off your beat,
Away from films and Wardour Street.
And what, I ask, are those films you are bearing.
Are you taking them some place, just for an airing?"

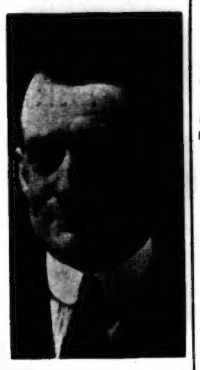
* * *

"Years," the renter did declare, "The critics gave my films the air,
So rather than have them on the shelf.
I'm giving them the air myself."

MATINEE PRICES SPLIT

# EXHIBITORS ASK K.R.S. TO SECURE UNIFORMITY

## Big Drop in Takings Reported at Manchester Meeting



A. PEEL

**AN official survey of business conditions in the Manchester area reveals a considerable shrinkage of receipts due to the shorter running hours and the severe black-out conditions.**

**Owing to lack of unanimity concerning matinee prices the aid of the K.R.S. is to be invoked.**

These matters were discussed on Friday by the Executive Committee of the Manchester and District branch of the C.E.A., A. Peel presiding.

Reports from the area on the results of the reopening of kinemas were discussed.

Apart from the drop in takings already referred to, it was found that, taking into consideration the restrictions and safeguards imposed by the various police chiefs, that the actual running of the kinemas was working fairly satisfactorily.

**Police Inspection**

It was stated that in Manchester, police officers had surveyed each kinema with a view to the adoption of safeguards that it might be necessary to impose in the event of air raid warnings.

When the inspections are completed, it was expected that the Chief Constable would invite a deputation of Manchester exhibitors to meet him for further discussion.

The question of cheap matinées evoked considerable discussion, which arose from the consideration of the recommendation of the Association that all cheap matinée prices be discontinued and that ordinary prices be charged.

**Matinee Price Policy**

There was evidence of a divergence of opinion on this policy, and while it was reported that the major circuits had agreed to fall into line, one group of kinemas had refused to revert to the same admission prices for both matinée and evening performances.

**It was resolved that a letter be sent to C.E.A. headquarters explaining the difficulty, with a request that the K.R.S. be consulted with a view to regulating the position.**

It was further resolved that a letter be sent to all members urging that the recommendation of the Association that evening prices be charged at matinées be faithfully carried out.

In order to deal with many important matters outstanding, another meeting of the Executive Committee will be held to-morrow (Friday).

The next quarterly meeting will be held at Manchester instead of, as previously arranged, Bolton, the alteration being caused by transport and black-out difficulties.

CARL LAEMMLE

# Death of "Uncle" Carl Laemmle

## HISTORIC CAREER OF "CHIEF" WHO FORMERLY CONTROLLED UNIVERSAL

**THE death of Carl Laemmle in Hollywood on Sunday removes a film pioneer whom theatre proprietors looked upon for many years as a champion of freedom in film production at a time when powerful interests sought to dominate the industry.**

Laemmle, diminutive of stature, but stout of heart, fought back and fought hard, and eventually won.

As head of Universal, he at one time paid yearly visits to this country, and made opportunities of meeting showmen on this side on every practical occasion.

The sobriquet of "Uncle" Carl was in its way a measure of the friendly attitude of the Trade towards him, and during the very severe illness he suffered some few years back the expressions of sympathy from showmen in all parts of the world were a testimony to the respect felt for him.

The writer remembers very keenly Carl Laemmle's last visit to this country and his reception of the Press. Occasionally cupping his hand behind his ear to catch the name of each pressman, he took stock of every stranger from top to toe and back again, recognising those whom he had met before with an enigmatic smile.

His retirement from the control of Universal did not mean the end of his interest in the film business, but it represented a real relief for this frail old fighter when the stress of active participation in the business lessened.

Of humble beginnings, his life was one of continual struggle from the time when he started as a packer in an American warehouse until his retirement. More than many heads of American industry he retained to the last the warm esteem of many friends in all lands.

# CENTRAL FILM CLEARING DEPOT

## HOURS OF BUSINESS AT WILLESDEN

The following announcement is made regarding film transport facilities at the central clearing depot in North Circular Road, Willesden, N.W.

The depot is officially open during the following hours:—

Tuesday, Wednesday and Friday, 9.30 a.m. to 5 p.m.

Saturday, 9.30 a.m. to 2 p.m.

Wednesday and Saturday nights, from 11 p.m. to 9 a.m. the following morning.

On Mondays the depot is closed entirely. On Thursdays it is closed from 9 a.m. onwards.

Exhibitors wishing to make inquiries outside these hours should communicate with the renters concerned or their particular transport company.

C.E.A. headquarters emphasises that the most valuable service which exhibitors can render to help themselves in transport matters is to furnish drivers of transport vans with a list of each renter's films required on the following change day. The list should be left with the films which are being returned after use.

The furnishing of such lists enables transporters to check over the new programmes and to make inquiries from the renters regarding any films that may be missing.

# BRITISH CAMERAMEN AT THE FRONT

## Accompanying Expeditionary Force

British newsreel cameramen, experienced in providing audiences with vivid news events on the screen, are to supply war scenes for newsreel companies operating in this country.

Permission has been given to the companies for this to be done, and one cameraman from each of the five companies producing and distributing newsreels will leave for the theatre of war at once and accompany the expeditionary forces.

Negotiations have been proceeding during recent weeks, and it may be anticipated that audiences will in future be allowed to see more intimate and thrilling pictures of the war area than hitherto.

French newsreel shots which have arrived during the past week have been more vigorous in the material presented, and thus the material from British cameras will be eagerly appreciated.

# NORWICH REGENT RE-OPENS

After extensive interior alterations and complete modernisation the Regent, Norwich (A.B.C.) opened its doors to the public on Monday last.

There is to be no official opening, but extensive newspaper publicity draws the attention of the public to the opening. The Regent was closed on August 10 for the alterations to be completed. P. Reeback is the manager.

SUNDAY OPENING.

# Manchester Still Seeking S.O.

## SUPPORT GROWS DURING EMERGENCY

**SUNDAY opening of kinemas may be raised at the next meeting of the Manchester Branch, C.E.A. Many Manchester exhibitors would probably be keener in their support of Sunday opening at the present time, in view of the curtailment of week-day opening hours.**

**It may be remembered that the proposal for steps to be taken for the opening of kinemas in Manchester was defeated in the Manchester City Council last year. More support, it is felt by some exhibitors, would be given to such a move during the emergency.**

# NELSON OPPOSITION

## Resolution Withdrawn

Sunday kinemas were opposed at the last meeting of the Emergency Committee of the Nelson Town Council. The mover of a resolution in favour of the opening of kinemas on Sundays pointed out that already kinemas were allowed to be opened on two Sundays a year for charitable purposes. There was strong opposition to the proposal, and after a long discussion the resolution was withdrawn.

The Nelson Methodist Circuit quarterly meeting have passed a resolution strongly protesting against any proposal to open the kinemas in the town on Sundays.

# LICENCES FOR DORSET

## County Council Action

Sixteen Dorset towns were granted Sunday kinema licences on Monday by the County Council Licensing Committee. Among them were Wareham, with a peace-time population of 2,051, and Blandford (population 3,370), which now has two Sunday shows.

Bridport got its first Sunday kinema licence after the Mayor had told the Licensing Committee that many young people in the town had been in the habit of cycling 16 miles to Dorchester each week to Sunday performances.

## Scarboro's Conditions

Scarborough kinemas are being allowed to open on Sundays. The conditions allow for opening at 6 p.m., with music until 6.45 p.m., when the performance actually starts. The closing hour is 9 p.m.

No queues are allowed, and no admission to patrons under 16, while compliance with any measure decided upon by the Chief Constable, including immediate closure if necessary, is obligatory.

# KINEMA SHARE MARKET

## Heavy Falls

With the loosening up of dealings on the Stock Exchange, some heavy falls took place in the kinema section. The continued "black-out" of evacuated areas' kinemas was a strong factor.

Associated British Picture Corporation issues were decidedly weak. The 5 per cent. debentures fell £4 to £31; the 6 per cent. preference 2s. 3d. to 13s. 9d., and the 5s. ordinary 1s. to 7s. 6d.

Gaumont issues were also sold, the 10s. ordinary declining 4½d. to 2s. 7½d., and the 5½ per cent. preference 3d. to 8s. 3d.

General Theatres 6½ per cent. first mortgage debenture stock dropped 10 points to £70 on the passing of the final preferred ordinary dividend. Moss Empires ordinary lost 1s. 6d. at 16s. 6d.; Odeon 5s. ordinary 6d. at 4s. 6d., P.C.T. preferred ordinary 9d. at 15s., P.C.T. "B" preference 2s. 3d. at 17s. 6d., and P.C.T. Construction 7 per cent. preference 3s. at 17s. 6d. In the same group, however, the P.C.T. "A" preference were 9d. higher at 22s. 6d.

Union Cinemas Subsidiary Properties 6 per cent. preference fell 1s. 9d. to 10s.

## Sequel to Liverpool Kinema Scare

At Liverpool Quarter Sessions, on Monday, no evidence was offered by the police against James Clifford Terry (27), of Pansy Street, Liverpool, who was charged with having caused a nuisance which was dangerous to public safety by igniting an inflammable substance in the Burlington Cinema, Vauxhall Road, Liverpool, on July 28.

The Recorder, E. G. Hemmerde, K.C., remarked that at the time people were very jumpy and on the look-out. Although it was right for the magistrates to have sent the case for trial, he felt it would be unsafe to go on with it.

The police did not connect Terry with the I.R.A.

Accused was discharged.

# WAR TIME ADDRESSES

**Major A. W. Banner**, Downlea, Hordle Lane, Downton, near Lymington, Hants.

**M-G-M.**—Rickmansworth 2360, 2122, 2338, 3376. **Not 3104.**

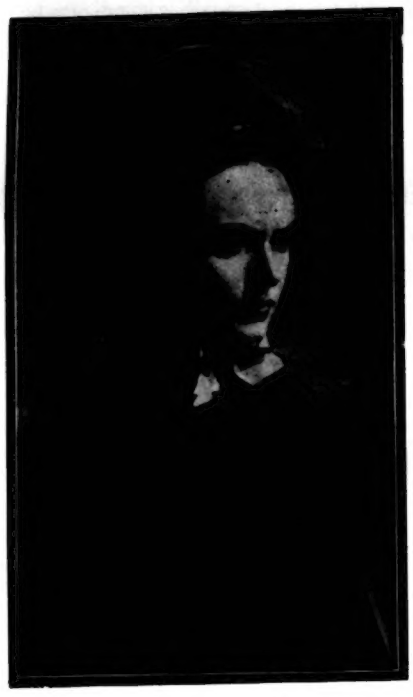
**G.F.D.**—All stills and publicity to be returned to Film House, 142, Wardour Street, W.1, and not to Newbury or the Film Dump—not by Film Transport, but by rail or post.

**J. Leslie Williams and Co.**, 89, Old Park Avenue, Enfield.—Enfield 0065.

**Columbia Picture Corp.**, Tidebrook Place, near Wadhurst, Sussex.—Wadhurst 380.

# London Trade Show Diary

## OFFERINGS TO BE SCREENED BETWEEN THURS., SEPT. 28 AND WED., OCT. 4



*Anna Neagle as NURSE EDITH CAVELL, the Herbert Wilcox production for RKO-Radio release*

### *Thursday*

#### Ten Days in Paris (*Columbia*)

**Own Theatre.** **10.30 a.m.**

**Cast:** Rex Harrison, Karen Verne, C. V. France, Leon Genn, Joan Marion, Anthony Holles, Andre Morell, Robert Rendel, Mavis Clair, John Abbott and Mai Bacon. **Director:** Tim Whelan.

The current Columbia schedule includes "Ten Days in Paris," a vitally topical subject which is the first picture in the company's new season British programme being produced by Irving Asher at Denham. It is claimed to be well up to the standard set by "Q Planes" and "The Spy in Black," both of which pictures broke theatre records when they were presented recently.

The film is probably the fastest moving drama yet to come from British studios. Rex Harrison plays the part of a young Englishman caught in the web of an international intrigue. Harrison's brilliant flair for sophisticated comedy is employed in his rôle of a gay adventurer suffering from amnesia, who brings his own brand of humour to liven the thrills which occur with breath-taking rapidity during his ten days' search for his missing memory.

A reproduction of a section of the famous Maginot Line is one of the impressive sets built for the picture.

#### The Man They Could Not Hang (*Columbia*)

**Own Theatre.** **2.30 p.m.**

**Cast:** Boris Karloff, Lorna Gray, Robert Wilcox, Roger Pryor, Don Beddoe, Ann Doran, Byron Foulger, James Craig, Dick Curtis. **Director:** Nick Grinde.

Boris Karloff returns to the screen under the Columbia banner in "The Man They Could Not Hang." The story, weird, horrifying, fascinating, was directed with experienced skill by Nick Grinde. It is based on the scientific theory of bringing the dead back to life through the use of a mechanical heart. Karloff's rôle of the scientist is said to be the finest in his career, while the other players are also claimed to turn in excellent portrayals.

#### Range War (*Paramount*)

**Private Theatre.** **3 p.m.**

**Cast:** William Boyd, Russell Hayden, Willard Robertson, Matt Moore, Pedro de Cordoba, Betty Moran, Britt Wood, Kenneth Harlan, Francis McDonald. **Director:** Lesley Selander.

Action, thrills and romance blended in the infallible "Hopalong Cassidy" manner are contained in "Range War." William Boyd, again playing the straight-shooting, hard-riding "Hopalong," has the toughest assignment he has ever handled.

### *Friday*

#### Fugitive at Large (*Columbia*)

**Own Theatre.** **10.30 a.m.**

**Cast:** Jack Holt, Patricia Ellis, Stanley Fields, Arthur Hohl, "Big Boy" Williams. **Director:** Lewis D. Collins.

Jack Holt's latest starring vehicle is claimed to once more present the ever-popular screen hero with another of the fast-moving rôles for which he is famed. The story deals with mistaken identity, the astonishing similarity in appearance between a criminal and a highly respected professional man, with Holt playing both rôles. Patricia Ellis has the feminine lead and Lewis D. Collins, who has made so many previous Holt successes, directed.

#### The Cat and the Canary (*Paramount*)

**Carlton.** **10.30 a.m.**

**Cast:** Bob Hope, Paulette Goddard, John Beal, Douglass Montgomery, Gale Sondergaard, Elizabeth Patterson, Nydia Westman, George Zucco, John Wray, George Regas. **Director:** Elliott Nugent.

In this new adaptation of the celebrated comedy-thriller the identity of "The Cat" is not disclosed. Who this mysterious character is will only be made clear when the picture has been seen right through from the beginning.

#### Blondie Takes a Vacation (*Columbia*)

**Own Theatre.** **2.30 p.m.**

**Cast:** Penny Singleton, Arthur Lake, Larry Simms, Donald Meek, Donald MacBride, Thomas W. Ross. **Director:** Frank R. Strayer.

The Bumsteads, that unique screen family which behaves like the family next door, return to the screen in "Blondie Takes a Vacation," in which Penny Singleton is again featured as the irrepressible "Blondie," with Arthur Lake as the harassed Dagwood, her husband. Also in familiar rôles are Larry Simms, who continues as the mischievous Baby Dumpling, and Daisy, the Bumstead dog.

"Blondie Takes a Vacation" has been hailed by Hollywood as even more entertaining than its predecessors. The new film takes the Bumsteads out of their home, where they managed to find trouble enough, and into the great open spaces—and even more trouble!

#### Night Work (*Paramount*)

**Private Theatre.** **3 p.m.**

**Cast:** Charlie Ruggles, Mary Boland, Donald O'Connor, Billy Lee, Joyce Matthews, John Hartley, William Frawley, Clem Bevans. **Director:** George Archainbaud.

Those lovable, funny "Fitches" who made their screen début in "Boy Trouble," are back again in a new family comedy even truer to life than its predecessor.

### *Monday*

#### Conspiracy (*RKO-Radio*)

**Cambridge Theatre.** **3 p.m.**

**Cast:** Allan Lane, Linda Hayes, Robert Barrat. **Director:** Lew Landers.

The background of this topical picture is the dramatic struggle between a foreign secret police force and a group of determined rebels, aiming to overthrow a dictatorship.

An American sailor unknowingly intercepts a secret radio message and consequently is pursued by emissaries on both sides. A girl partisan of the rebels conceals him, and smuggles him out of the country. With the aid of a renegade American resident of the city they win freedom after a series of suspenseful and thrill-packed events.

#### An Englishman's Home (*United Artists*)

**London Pavilion.** **4 p.m.**

**Cast:** Edmund Gwenn, Mary Maguire, Paul von Hernried, Geoffrey Toone, Richard Ainley, Desmond Tester, Carl Jaffe, Meinhart Maur, Mavis Villiers, Mark Lester, Norah Howard, John Wood. **Director:** Albert de Courville.

Edmund Gwenn, a typical Englishman, is convinced that all these ridiculous war preparations are a waste of good money. Unwittingly, however, his home harbours Paul von Hernried, an enemy spy, who has installed a powerful radio set in the attic.

Mary Maguire, the impressionable Betty Brown, completely falls for Hernried with whom she arranges to elope. Meantime, whilst the Brown family are celebrating the old man's birthday, the spy receives his orders.

The swift capture of the house by armed parachutists dropped from enemy planes, the unmasking of Hernried, the murder of old Brown, the escape of Desmond Tester, Mary Maguire's fiance, and his dash to his army unit, the British air fleet warned, the destruction of Brown's home with its radio, and the confusion of the enemy now attacking London, the final review of the armed might of Great Britain, lift the picture to a terrific climax.

### *Tuesday*

#### Hotel for Women (*20th-Fox*)

**Century Theatre.** **11 a.m. and 3 p.m.**

**Cast:** Ann Sothern, Linda Darnell, James Ellison, Jean Rogers, Lynn Bari, June Gale, Joyce Compton, Elsa Maxwell, John Halliday, Katharine Aldridge. **Director:** Gregory Ratoff.

"Hotel for Women" marks the film debut of Elsa Maxwell, world-famous party-giver. This gay, glamorous story of a world of girls on their own is said to be more fun than any party Elsa ever threw.

An additional highlight of the film is Elsa's own song composition, "Whistle a Little Old Melody," which she sings to her own accompaniment.

#### These Glamour Girls (*M-G-M*)

**Own Theatre.** **11 a.m. and 3 p.m.**

**Cast:** Lew Ayres, Lena Turner, Tom Brown, Richard Carlson, Jane Bryan, Ann Rutherford, Mary Beth Hughes, Owen Davis, Jun., Sumner Getchell, Peter Hayes, Anita Louise, Marsha Hunt. **Director:** S. Sylvan Simon.

The picture is heralded as the last word in a comedy of youth and modern manners. Red-headed, dynamic Miss Turner achieves her first top billing assignment as the dime-a-dance hostess who puts herself on the spot by accepting the invitation of Lew Ayres, a college boy, on a night out to attend the exclusive week-end parties at a University, and immediately is plunged into battle with a battalion of Park Avenue débutantes. From there on, it is said, the entertainment values soar through comedy, pathos and drama.

#### Nurse Edith Cavell (*RKO-Radio*)

**Cambridge Theatre.** **3 p.m.**

**Cast:** Anna Neagle, Edna May Oliver, George Sanders, Zasu Pitts, May Robson, H. B. Warner, Robert Coote, Halliwell Hobbs. **Director:** Herbert Wilcox.

Never has there been a film with a theme more vitally timely than Herbert Wilcox's first American subject, "Nurse Edith Cavell," which depicts the inspired career of Edith Cavell, who placed her love of humanity above either patriotism or the laws of war. This vividly told dramatic offering which tells how on the outbreak of the Great War Nurse Cavell, head of a Brussels hospital, is allowed to stay at her post conditionally that it is used as a German military hospital. Through a series of circumstances, Miss Cavell agrees to assist the escape of a prisoner of war. This leads to further efforts on behalf of escaped prisoners, which goes on until eventually the heroic nurse and her associates are arrested, and, despite the efforts of the American Minister, Miss Cavell is sentenced to death. The German authorities refuse to alter their decision, and a brave humanitarian walks to her death knowing that she has done more than her part to help her country.

### *Wednesday*

#### Inspector Hornleigh on Holiday (*20th-Fox*)

**Century Theatre.** **11 a.m. and 3 p.m.**

**Cast:** Gordon Harker, Alaistair Sim, Linden Travers, Wally Patch. **Director:** Walter Forde.

Well constructed and thrilling entertainment is promised in a story of a seaside crime which interrupts the detective's holiday. One of his fellow boarders takes it into his head to go out with his pet terrier, drive himself over a cliff in his small sports car, and be burned to death. Local police opinion is "suicide," but Hornleigh thinks differently, and after revealing his and his assistant's identities, gets to work on the case, much to Bingham's disgust.

#### In Name Only (*RKO-Radio*)

**Cambridge Theatre.** **3 p.m.**

**Cast:** Cary Grant, Carole Lombard, Kay Francis, Charles Coburn, Helen Vinson, Katharine Alexander, Maurice Moscovich. **Director:** John Cromwell.

"In Name Only" deals with the right to happiness of a man who is married in name only, and of the woman who loves him but who would sacrifice her own love to avoid breaking up his home.

Cary Grant, who is unhappily married to Kay Francis, falls in love with Carole Lombard, a widow with a small daughter. After a car smash, Grant's affair is exposed, and in a subsequent scene with Kay Francis he extracts the information that when she married him she was in love with another man. Grant demands a divorce, but Miss Francis threatens, if the divorce is insisted upon, to bring her rival's child into the case.

Her husband and Carole agree to part, but later he contracts pneumonia, and the two women visit him in hospital. In a highly dramatic scene, in which Miss Lombard defies her rival, the latter reveals her own treacherous nature.

*Geoffrey Toone, Mavis Villiers, Edmund Gwenn, Mary Maguire and Mark Lester in AN ENGLISHMAN'S HOME, the Aldwych film distributed by United Artists*

### NEW PRODUCT ANALYSED

**DRAMA**

Ten Days in Paris.
The Man They Could Not Hang.
Nurse Edith Cavell.
In Name Only.
Fugitive at Large.
The Cat and the Canary
Conspiracy.
An Englishman's Home.
Inspector Hornleigh on Holiday.

**COMEDY DRAMA**

Blondie Takes a Vacation.
These Glamour Girls.
The Day the Bookies Wept.
Night Work.
Hotel for Women.

**WESTERN**

Range War.

## U.S. PRAISE FOR "THE WOMEN"

### "One of the Smash Hits of the Year"

"The Women" was hailed as "a triumph" and as "one of the smash hits of the year" by Hollywood film critics who saw the film at a recent preview in Hollywood.

Norma Shearer, Joan Crawford and Rosalind Russell share starring honours in the Metro-Goldwyn-Mayer production with Mary Boland, Paulette Goddard, Phyllis Povah, Joan Fontaine, Virginia Weidler, and Lucille Watson appearing in the supporting cast. George Cukor directed, with Hunt Stromberg as producer.

Excerpts from the Hollywood film criticss' reviews follow:—

*Motion Picture Daily*, for instance, says: "Roll out that barrel, Showmen, and get ready to need it to hold the money when the first houseful in to see 'The Women' get to a phone to tell their friends the news. The news, for your advance information, is that 'The Women' is one of those terrific box-office attractions M-G-M startles the Industry with. . . . Let it be shouted at this point, however, and loudly, that Hunt Stromberg, a man, produced it, and George Cukor, another, directed it, saving the situation for the trousered percentage of the population and earning, for doing so and for supplying a tremendous picture, the gratitude of men and women on both sides of the ticket wicket."

## ACADEMY, BRISTOL, OPENED

### Plaza as Continental Kinema

The Academy, Bristol's new Continental kinema, was opened on Saturday, though, owing to the outbreak of war, the alterations and decorations have not been completed, but sufficient has been done to considerably improve the house.

The kinema was formerly known as the Plaza, and the conversion is owing to the desire of A. B. Atkinson, of Atkinson's Pictures, Ltd., the proprietors of the house, to meet the demand for programmes of a different type.

The feature for the opening programme was "Katia" (Unity), and next week he is showing "Professor Mamlock" for an indefinite season. The admission prices range from 1s. to 3s.

The alterations to the house have been carried out by G.-B.E. Equipments Ltd.

## PRISON STORY FOR MONOGRAM

### "Murder in the Big House"

Two of the screen's most popular actors, Charles Bickford and Barton MacLane, have been signed by Monogram to co-star in the prison story, "Murder in the Big House," based on a story by the Rev. Patrick O'Neil. Father O'Neil is a priest who, in 1929, helped break up the notorious riot at the Colorado State Penitentiary, which resulted in 12 dead and injured. For this, Father O'Neil received the Carnegie Medal, and is the only priest ever to have been awarded this honour.

In "Murder in the Big House" Bickford will portray a priest and MacLane the leader of the prison mob. The Monogram feature, one of the specials on the current programme, will go into production this month with William Nigh directing.

# OUR THANKS

## *To Exhibitor Friends for their Faith and Support*

**Your confidence has not been misplaced. There were no let-downs over the critical period of the last two weeks.**

## THOSE WHO HAVE EXPRESSED TO US THEIR APPRECIATION OF SUCCESSES LIKE—

**"HOUSEMASTER"** IAN HAY'S GREAT COMEDY SUCCESS. Starring OTTO KRUGER with DIANA CHURCHILL and PHILLIPS HOLMES.

**"THE OUTSIDER"** Starring GEORGE SANDERS, MARY MAGUIRE and PETER MURRAY HILL in DOROTHY BRANDON'S GREAT DRAMATIC WORK.

**"THE TERROR"** EDGAR WALLACE'S GREAT THRILLER. Starring WILFRID LAWSON, BERNARD LEE, LINDEN TRAVERS, ARTHUR WONTNER.

**"LUCK OF THE NAVY"** A THRILLING TOPICAL STORY OF THE ROYAL NAVY. Starring GEOFFREY TOONE with KENETH KENT, JUDY KELLY, ALBERT BURDON.

**"JAMAICA INN"** CHARLES LAUGHTON in DAPHNE du MAURIER'S FAMOUS BEST-SELLER with MAUREEN O'HARA.

## CAN BE ASSURED THAT CURRENT RELEASES SUCH AS—

**"THE GANG'S ALL HERE"** ALL YOUR COMEDY FAVOURITES IN ONE GRAND PICTURE. Starring JACK BUCHANAN, with EDWARD EVERETT HORTON, OTTO KRUGER, GOOGIE WITHERS, SYD WALKER, JACK LA RUE.

**"BLACK EYES"** Starring OTTO KRUGER, MARY MAGUIRE with WALTER RILLA.

**"SPIES OF THE AIR"** Starring BARRY K. BARNES and ROGER LIVESEY, with BASIL RADFORD, JOAN MARION. MYSTERY, DRAMA, CONFLICT—IT'S RIGHT UP TO THE MINUTE WITH ITS ESPIONAGE BACKGROUND.

**"AT THE VILLA ROSE"** A. E. W. MASON'S GREAT THRILLER. Starring KENETH KENT, with JUDY KELLY, WALTER RILLA, PETER MURRAY HILL. By the AUTHOR of "FOUR FEATHERS."

**"POISON PEN"** Starring FLORA ROBSON in RICHARD LLEWELLYN'S GREAT DRAMA, with ROBERT NEWTON, GEOFFREY TOONE, ANN TODD, REGINALD TATE, BELLE CHRYSTALL.

**"DEAD MAN'S SHOES"** CAST-IRON POPULAR ENTERTAINMENT. Starring LESLIE BANKS and WILFRID LAWSON, with JUDY KELLY, JOAN MARION, PETER BULL.

## WILL PROVE EQUALLY SUCCESSFUL

# OUR POLICY

## —TO NEW AND OLD ASSOCIATED BRITISH CUSTOMERS—

*TO continue to move forward by the production of superlative pictures—*
*TO increase the Goodwill of the Corporation by fair methods of Trading.*
*TO ALL we have pleasure in announcing Five further films which will be shown to the Trade shortly.*

## COVERING EVERY PHASE OF ENTERTAINMENT AND EACH A WINNER

**"SHE COULDN'T SAY NO"** Starring **TOMMY TRINDER** Sensational Star of Radio and Band Wagon

**"HELL'S CARGO"** Starring **ROBERT NEWTON** HELL'S CARGO is Box-Office Dynamite

**"THE HOUSE OF THE ARROW"** Another by the Author of "FOUR FEATHERS" **A. E. W. MASON** Starring DIANA CHURCHILL KENETH KENT

**"YOU'RE LUCKY TO ME"** Starring **STANLEY LUPINO** with PHYLLIS BROOKS

**"THE FLYING SQUAD"** A Thriller of Thrillers by EDGAR WALLACE Starring SEBASTIAN SHAW and PHYLLIS BROOKS

ASSOCIATED BRITISH PICTURE CORP'N LTD FILM HOUSE WARDOUR STREET

ASSOCIATED BRITISH PICTURE CORP'N LTD FILM HOUSE WARDOUR STREET

B

20th CENTURY FOX

# WAR COMMUNIQUE No. 2

## LONDON TRADE SHOWS

| | |
|---|---|
| **CENTURY THEATRE**<br>Soho Square, W.1.<br>**TUESDAY**<br>**OCTOBER 3rd**<br>**11 A.M. and 3 P.M.** | Elsa Maxwell's<br>**"HOTEL FOR WOMEN"**<br>with<br>**ANN SOTHERN • LINDA DARNELL** |
| **CENTURY THEATRE**<br>Soho Square, W.1.<br>**WEDNESDAY**<br>**OCTOBER 4th**<br>**11 A.M. and 3 P.M.** | **GORDON HARKER**<br>**ALASTAIR SIM**<br>in<br>**"INSPECTOR HORNLEIGH ON HOLIDAY"**<br>MADE AT ISLINGTON STUDIOS |
| **CENTURY THEATRE**<br>Soho Square, W.1.<br>**THURSDAY**<br>**OCTOBER 5th**<br>**11 A.M. and 3 P.M.** | **RANDOLPH SCOTT**<br>**NANCY KELLY**<br>in<br>**"FRONTIER MARSHAL"** |

## HAVE YOUR ARTILLERY FIRE ON THE 20th CENTURY-FOX FRONT

## MORE COMING!

WEMBLEY STUDIOS,
EMPIRE WAY,
WEMBLEY, MIDDLESEX

20th CENTURY FOX

TELEPHONE:
WEMBLEY 3000

# K.R.S.—C.E.A. SOLUTION TO RELEASE-DATE RIDDLE

## Readjustment Scheme in Detail

## SUBSTITUTE PROGRAMME HIRE AT 25 PER CENT.

## December 11 and 18 Bookings Transferred to Later Dates

*E. J. Hinge (left) and D. E. Griffiths, leaders of the C.E.A. and K.R.S., who presided at the joint discussions on the problem of releases*

**THE problem of the readjustment of release dates consequent upon the compulsory closing of kinemas was discussed at a joint meeting of the C.E.A. and K.R.S. on Thursday of last week. The decisions ultimately arrived at are as follows:—**

A substitute programme to be played during the week beginning October 9 by all kinemas which were closed for one week only. Pictures for that week may be booked from any renter the exhibitor may choose, and renters agree that the maximum hire for substitute programmes shall be 25 per cent. for the programme, or supply at flat rates.

**All pictures originally booked to be played on December 11 and 18 shall be taken out and transferred to later dates within six months of those dates.**

All subsequent run bookings on the said films, where necessary, shall be transferred to dates corresponding to the prior run rights.

For exhibitors who are not running release films on December 11 and 18 the ordinary machinery of transfer will operate if required.

The C.E.A. strongly recommends the above scheme to its members.

The meeting opened at noon at the C.E.A. headquarters, and agreement not having been arrived at after more than an hour's discussion, an adjournment was arranged, until six o'clock in the evening at the K.R.S. offices.

At the first half of the meeting the presidents of the two organisations faced each other over the table of the Board Room at Broadmead House. Both E. J. Hinge and D. E. Griffiths were supported on their respective sides of the table by members.

### Substitution or Cancellation

E. J. Hinge apologised for the fact that, as some of the furniture had had to be "evacuated," there were not enough seats for all. He asked the K.R.S. president to outline the plan which his members had deliberated upon.

Mr. Griffiths stated that, in order to adjust matters, his members were unanimously in favour of a week in early October, during which substitute films would be played, and a majority of members favoured the transfer of the films booked for December 11 and 18 weeks to a later period.

Some C.E.A. members were in favour of a complete cancellation of films during an October week, but this was stoutly resisted by K.R.S. members as an impossible policy.

### Bad Substitute Films

C. P. Metcalfe characterised substitute films as disastrous for business, and breaking faith with the public. Other C.E.A. members mentioned the resentment felt by exhibitors at the high film hire prices exacted for substitute films, salesmen stating that this was on the order of head office, and in one case K.R.S. was mentioned.

Renting executives denied that any instructions had been issued to salesmen to insist upon a high minimum (40 per cent. had been quoted) for substitute films.

After further discussion, W. R. Fuller pointed out that exhibitors and renters viewed the problem in different ways. Renters looked at the October arrangements and the pre-Christmas weeks as separate problems: exhibitors linked them together.

The probability that some exhibitors might prefer taking out the weeks of November 27 and December 4 to those of December 11 and 18 was referred to, A. W. JARRATT expressing himself ready to adopt either one of these alternatives.

### Adjournment Decided Upon.

Little whirlpools of discussion on the points raised went on for some time, and as it was obvious that further thought should be given to the subject, the suggestion was made that each organisation should consider the problem separately and meet again in the evening.

### An Agreed Scheme

At the evening meeting, over which D. E. Griffiths presided, the scheme eventually agreed to was put forward, and C.E.A. members suggested modifications.

E. J. Hinge said that the C.E.A. plan was similar to that put forward by the K.R.S., but that his members wanted the November 27 and December 4 dates taken care of where it was found of mutual advantage to effect alteration here.

This was sympathetically discussed, but it was thought that special mention of the dates might wreck the December 11 18 take-out scheme, it was agreed to the existing "transfer" machinery to with such cases.

### rlier October Date Impossible

W. R. Fuller strove hard to make the ek beginning October 2 the substitute ek, in order to get the period of chaos over as soon as possible, but the whole of the renters stated that it would be physically impossible, having in view petrol restrictions and other difficulties to apply the substitute week earlier than October 9. Mr. Fuller still persisted, but was unable to carry his point.

## L.C.C. AND LICENCE RENEWALS

### Now Under Consideration

The L.C.C. reports that certain applications for licences and transfers of licences in respect of kinemas and other places of public entertainment which were pending at the outbreak of war are being proceeded with.

Proposals submitted by the licensees for alterations and works to comply with requirements of the council are also being dealt with.

All annual licences expire on December 31, and the arrangements to be made for the renewal of licences of 1940, normally dealt with at an annual licensing meeting of the Entertainments Committee in November, are under consideration.

In connection with Sunday opening, the conditions, including those relating to charity contributions, will continue to apply.

## MIDLAND BUILDING CONTINUES

Although war conditions will delay the completion and opening of new kinemas, in the Midlands work is proceeding in some instances. The week-end brought the news from W. L. Grice, Midland manager for Kalee, Ltd., that he had secured the contract for the projection box equipment, and for curtains and stage equipment for the new Danilo at Stoke-on-Trent. Further, he has also booked the order for Kalee 12's, and equipment for the new Regal kinema, Newbury.

# Scots' Lively Discussion on Bookings

## CLEAR BREAK OF TWO WEEKS SUGGESTED

**THE Scottish Branch meeting held on Wednesday drew probably the biggest attendance ever reached. The meeting approved of an Edinburgh resolution—despite the dissent of James Welsh—that at some date, probably a month ahead, the original bookings of films be played on the original date. The resolution, with the backing of the whole Scottish Branch, was to be explained by a delegate to the Joint Emergency Committee in London.**

Practically the whole of the meeting was devoted to the question of film bookings. John R. Turner, the secretary, informed the members that there was a joint committee with the K.R.S. and the C.E.A., and the question of film bookings was being dealt with by that body.

The committee had agreed that the bookings would be put back for the period the kinemas had been closed to whatever date they had opened. As they did not get all the picture houses open on the one day this had caused a little bit of trouble.

The suggestion was made to the renters' section of the committee in Glasgow that they should endeavour to get Scotland dealt with by itself, but so far as Mr. Turner was aware the renters had not received any sanction yet from London.

LOUIS DICKSON (Edinburgh) said that he did not think the arrangements made would work very well at all. The K.R.S. should never have been allowed to get away with this.

T. GRAHAM SALMON (Edinburgh), the branch's legal adviser, said that the Edinburgh branch had unanimously come to the view that the only solution was to appoint a day, say October 2, and from that day onwards the original bookings would come into force. The other scheme might have worked had the kinemas opened on the same day, but there were other difficulties besides.

"From the legal point of view," he added, "I think we are on safe ground. You have a contract with a renter to supply you with a film on a given date."

### Not So Simple

JAMES WELSH said that the members should keep in view the fact that the arrangement made for postponing the programmes was an agreement made by the K.R.S. and the C.E.A. after very careful consideration of all the possibilities. It was true that one of the possibilities not contemplated was the staggered opening, but it was true to say that the executive of the C.E.A., acting for the General Council at the present time, discussed the whole subject with the K.R.S. and formulated this scheme and sent it out for the information of the branches.

Quite obviously, a scheme of that kind, with all its difficulties, could not simply be set aside and something new take its place, without some arrangement being made in London. The control of the business lay in London, and the negotiations being conducted there and agreements made there, they were in no position to control the situation in Scotland.

It was also true to say that Scotland was not represented at the meeting, but that was not the fault of the C.E.A., but of himself, largely because the meeting was called at short notice and it was impossible for him to leave Glasgow.

Continuing, Mr. Welsh said that one effect of the staggered opening was that second runs were in places in line with first runs. They had also films booked for the week before Christmas, and normally the practice for the south was to book cheap films because the possibility of good business was remote. The result here, too, was to carry these on to one of the best periods in the year.

He thought it would be very ill-advised to take up a very definite line, because no matter what system they adopted it was going to be subject to the conditions prevailing in the future.

He understood the renters were proposing to put before the Joint Committee a scheme that at some date soon the districts which had opened earlier should be given a substitute programme, with the result that everyone would be brought into line.

"The Joint Committee looked at this from every angle," he went on, "and we have done everything we could to protect the interests of the exhibitors consistent with maintaining the scheme laid down in London."

### Two Options

A. B. KING, who said that having some six or seven dozen halls to look after he had shown several lumps of cheese during the last few days, added that the Edinburgh suggestion would get them nowhere. The C.E.A. in London, and especially Mr. Fuller, had done tremendous work for the Association.

*J. WELSH*

There were two solutions. They could have sacrificed a fortnight's booking somehow, but the Industry could not afford to sacrifice anything. The other was that the earlier halls should take substitute programmes, so that the foundations of their business—the booking books—should be got into a perfect state of affairs.

"I am attending a meeting shortly," added Mr. King, "and that is to see if we get any films at all. That is a transport meeting."

### Transfer Riddle

JAMES WALLACE said that it seemed to him that the exhibitors were at the dictation of the renters, and the attitude they were adopting at the present moment was that they would not transfer a film in any circumstances whatsoever. If the renter was going to be allowed to alter dates to suit his convenience a little consideration ought to be given to the exhibitor.

Mr. KING: There are no transfers—at the moment! These things will be adjusted.

Mr. WELSH: The condition of the renters' books at the moment is in a hopeless muddle and to go down as a first right and demand we get transfers is not reasonable.

Mr. WALLACE: I don't suggest we should be unreasonable, and I agree the renters' books are in a hopeless mess. But that is to a great extent because the C.E.A. had allowed themselves to get into the renters' hands.

The kinemas are doing very badly. That is due to the fact that the programmes put on last week were not what is to be desired. If we don't give the public what they want they are entitled to stay away from the kinemas. It seems to me that the K.R.S. is going to get all the advantages and we get all the disadvantages.

H. J. GREEN said that to hear Mr. Wallace anyone would think that the C.E.A. was asleep. The Emergency Committee had kicked and kicked and they had got certain concessions. Thursdays would remain Thursdays and Mondays, Mondays. New Year and Christmas dates would be adjusted later.

Yesterday they had got another concession—that most of the renters would try to get more copies of pictures to try to avoid as many substitutes as possible.

JAMES MCBRIDE said that the whole object of the C.E.A. was to see that every hall got programmes. There was the difficulty of transport.

Mr. SALMON, supported by CAPT. CAMERON, again explained the Edinburgh point of view, and the meeting ultimately agreed to place the resolution before the London committee.

*Charles Coburn, Kay Francis, Nella Walker, Jonathan Hale and Cary Grant in a scene from IN NAME ONLY, a forthcoming RKO-Radio presentation*

## Kinema Unites Church Congregations

In the Clifton district of Bristol, some 24 places of worship of various denominations have arranged to hold a combined service each Sunday evening during the winter months at the Embassy kinema.

This is due to the operation of lighting restrictions preventing evening services being held.

HE SENT SOS TO C.E.A.

# CHAOTIC POSITION OF FILM DELIVERIES

## Edinburgh Branch Protest to Headquarters

### IMMEDIATE RECTIFICATION IMPERATIVE

*T. Graham Salmon, secretary of the Edinburgh branch, who sent the telegram urging the immediate rectification of the bad position of film deliveries*

*J. Pollard, who presided at the Notts and Derby meeting*

**THE chaotic position regarding the supply of films to Scottish kinemas was hotly discussed at last Thursday's meeting of the Edinburgh section of the Scottish C.E.A. A telegram was sent to London headquarters stating that immediate rectification of the situation was imperative.**

**The subject was discussed together with the recommendation to suspend matinee prices. A. S. Albin presided.**

The resolution to suspend matinée prices, now confirmed, had been come to at a private meeting on the previous Tuesday on these general grounds: Lack of patronage after dark, increased charges for black-out, supply of fire appliances, increased cost of transport on account of petrol rationing, precautionary measures, decrease of revenue, and increase of overhead charges.

CAPT. W. M. CAMERON said the Edinburgh section had been successful in getting its resolution, that after a certain date films should be supplied according to contract, forwarded to London as a Scottish branch resolution.

A. A. ELLIS said he was glad to learn that, because a letter from London suggested that the Executive were much more concerned about the renters than the exhibitors.

**It was pointed out that, while the renters might have lost something, exhibitors had lost everything during the period kinemas were closed. A member suggested that at some future date some o' their people in London might have to be taken severely to task for certain things which had happened during the last week or two.**

J. S. DUNBAR pointed out that none of them thought on September 4 that one part of the country was going to open before the rest. There was a legal position, and if it were enforced the renter might withdraw his product.

#### No Film Shortage

GRAHAM SALMON, the secretary, said if they were not supplied with their pictures after a certain date the renters could be sued for breach of contract. The renters might be faced with 6,000 actions per week. It was impossible for exhibitors to carry out their contracts when they were closed.

CAPT. CAMERON reminded members that there was a clause in their contracts which stated that war rendered it null and void.

T. A. K. LUNN said owing to transport difficulties they were not going to know what their programme would be until almost the hour for opening. The renters, he thought, should go round and rebook if necessary. He was prepared to have all his bookings wiped out, keeping the films and the prices, but with dates all readjusted to suit most of the exhibitors. Bars should be waived, and a film could arrive in Edinburgh one day and remain in the city for three weeks.

#### "Greedy Renters"

A member said but for the greed of the renters the thing could be solved by a schoolboy by adhering to bookings after a certain date.

J. ROBERTSON mentioned that they had cancelled their Mickey Mouse matinées at the New Tivoli, as most of the children had been evacuated. Yet he had been asked by an independent renter to be shown the Police Order for the closing of the kinema.

It was agreed to send the following telegram to Mr. Fuller: "Meeting of Edinburgh exhibitors being held instructed me to protest in the strongest terms against the chaotic position of deliveries to-day. Majority of programmes are late or not arriving. Immediate rectification imperative.—Salmon."

#### Payment for Substitutes

WALTER M'GUIRE asked if there had been any development on the question of payment for substitute programmes.

MR. SALMON said he wrote to Mr. Levy, of the K.R.S. in Glasgow, who replied that the matter was being dealt with by the Association.

It was agreed to circularise members on no account to pay for substitute programmes until they received instructions from the Association.

#### Small Halls and Matinee Prices

Later in the meeting, A. BLACK said managers must take their own views about matinée prices. There were 40 halls in the city, and not half of them were represented at that meeting. They could not bind the small halls. Proprietors would take their own views.

CAPT. CAMERON said it was ridiculous that people should come there and waste valuable time arranging things, and then have everything upset in this way. Sooner or later they were not only to have no matinée prices, but they were going to put up their prices.

MR. BLACK: I reserve my right to charge what prices I like.

MR. DUNBAR: Then on behalf of Gaumont-British I reserve my right to do the same. If one house retained its matinée prices, he said, every other house would be accused of profiteering.

The CHAIRMAN said they did not want people going from one house to another because pictures were cheaper there. If they all abolished matinée prices no one would suffer.

T. SAUNDERS, who had to some extent supported Mr. Black, suggested that they should give the thing a fortnight's trial, and if then it was found they could not make a living it could be reconsidered.

Subsequently, on being appealed to by the CHAIRMAN, Mr. BLACK agreed to consider the matter.

The SECRETARY intimated a letter from the City Assessor stating that no rebate on occupiers' rates would be made in respect of the period the kinemas were closed.

## Bristol is Also Dissatisfied

### RENTERS NAMED AS BIGGEST OFFENDERS

TRANSPORT arrangements were discussed at a special meeting of the Bristol C.E.A. branch last week, the chairman, F. G. W. CHAMBERLAIN, inquiring whether the present film dumps were satisfactory. He thought that some arrangement could be made to the film transport company to rail those films which they could not deliver. While realising the difficulties which the transport company had to meet, he thought exhibitors should have more say in the matter, and that there should be a conference with the carriers.

The opinion that the fault lay with the renters rather than the transport people was expressed by O. J PUGSLEY.

The CHAIRMAN said the question was whether members were prepared to accept the present dump arrangements.

J. E. WILLIAMS contended that the renters should print more copies, and that exhibitors should hold the renter to supply a copy, and A. B. ATKINSON thought the renters were trying to help exhibitors as much as possible.

The CHAIRMAN did not think renters would supply more copies. What they should try to impress upon the renters was that road transport was more reliable than rail.

It was decided that the officers should interview the film transport people, and that a letter should be sent to the K.R.S. at Cardiff with the request that as far as possible films should be handled by the Film Transport Company.

The secretary was instructed to write to all Bristol members to ascertain their views on the present arrangements, and whether the present dumps were satisfactory.

#### Collective Advertising

The question of formulating some scheme of collective advertising was again brought up when a suggestion was made that something should be done on the lines adopted by the Birmingham branch, but after some discussion it was decided to defer this proposal and to consider a purely local arrangement.

K. H. GUSCOTT contended that though they might set a limit for five days in the week an exhibitor should have one free day on which he could take what space he pleased.

A. B. ATKINSON supported this, and pointed out that when an exhibitor had a special picture, or when a new house was opened, he would want to advertise it and he thought that there should be one free day each week when no limit should be placed on the amount of space taken.

After a long discussion, in the course of which various proposals were put forward, the meeting decided that Bristol members should not take a space in the local newspapers exceeding a 2-in. single or a 1-in. double column.

## FILM TRANSPORT ARRANGEMENTS

### A Shuttle Service

Arrangements for the transport of films from last week-end have been made as follows:—

Renters in the West, such as G.F.D., Newbury; M-G-M, Rickmansworth; U.A., Gerrards Cross, and Columbia, Slough, will deliver films to Langley Park. A shuttle service will operate between the F.T.S. depot at North Circular Road and Langley Park—the final van on shuttle service to Willesden will leave at 1 p.m. on Wednesdays and Saturdays.

All other renters will deliver and collect from the F.T.S. dump at North Circular Road.

*Crossovers will be effected by renters' representatives at the North Circular Road.*

The district vans will leave North Circular Road on Thursdays and Sundays at 8 a.m.

## One Weekly Film Delivery in Scotland

### COMMITTEE FORMED TO HELP ORGANISE TRANSPORT

AT the meeting of the Scottish branch the question of film transport was discussed, and a letter from Mr. Simmons, of Film Transport Offices, was read. Mr. TURNER said that Mr. Simmons had explained to him that under the regulations he would not have enough petrol to cover the country as he was now doing, but only enough petrol to allow of only one journey per week. Thursday programmes could not be delivered at all.

So far as Glasgow was concerned, Mr. Simmons had suggested they should have dumps and that various picture houses should convey the films there at the end of their programmes on the change-over. He would also collect and deliver at the dump and in that way save a considerable amount of petrol.

It was agreed to form a small committee from the Emergency Committee to meet Mr. Simmons and discuss the matter with him.

#### Sectional Responsibility

Mr. TURNER, giving a report of the matters dealt with by the Executive, said they had had considerable discussion on the A.R.P. circulars issued from Edinburgh. Scotland was divided into five regions and those regions represented Glasgow and the West of Scotland and the other branches, Inverness going into Aberdeen.

Each of these sections had its own emergency committee and was dealing with its own problems, but they were part and parcel of the General Emergency Committee. The members would realise, of course, that if matters got worse, transport difficulties, etc., each section would carry on in its own sphere.

They had taken up with the E.T.U. and the N.A.T.K.E. the question of female operators. Sooner or later they hoped to get the matter adjusted. So far as the question of Sunday opening was concerned, remitted from the May meeting, the Executive had not taken any action.

#### Matinee Prices

The branch then went on to discuss matinée prices, and it was agreed that the recommendation from London should be approved, with the rider that local managers should have meetings in their areas to adjust any difficulties that might apply.

The next meeting will be held on October 18.

## Local Powers Exceeding H.O. Orders

### NOTTS COMPLAINS OF DAMAGING CONDITIONS

**THE opinion was expressed at the meeting of the Notts and Derby Branch of the C.E.A. on Wednesday of last week that responsible officers in certain areas were exceeding the powers conferred upon them by the Home Office in connection with the opening of kinemas. Conditions were imposed which were definitely damaging to the business, and in direct contravention to the Home Office Order.**

The secretary was accordingly instructed to contact the Executive Committee of the C.E.A., and if his opinion was confirmed, to take up immediately the matter with the authorities named with a view to obtaining a removal of the conditions.

The protest made at the meeting follows the chaos in Nottingham on the Friday when the order to reopen was given by the Home Office. A great deal of work was put in by managers of city houses to arrange programmes for that day, but late in the afternoon they were told by local authorities that they could not open. Those houses which were already running a matinée had to finish the performance and give patrons complimentary tickets for another day.

#### Thanks to Convenors

It was unanimously resolved that the best thanks of the members be tendered to the secretary and the North Midland Area Sub-convenors for their untiring efforts and the valuable assistance they had given to members during the difficult time of reopening.

The meeting then considered fully the conditions of opening and the opinion of the members was that certain of the regulations were both unnecessary and impracticable, and the secretary was instructed to make representation to the Executive Committee at the C.E.A. meeting in London and urge for the reconsideration of certain of the conditions.

In opening the meeting J. POLLARD, in the chair, said the effect on their Industry of the war was impossible to judge. He felt that he was expressing the feeling of every member present when he said that the exhibitors of Notts and Derby would do all in their power, by the support of the Government, by the keeping up of the morale of the people, and by a united effort to carry on "business as usual," to contribute their quota to the successful prosecution of the war.

#### Matinée Prices

With regard to the recommendation of the Executive Committee that the abolition of cheap matinée prices be given effect as from September 18, it was pointed out that one large circuit had not yet given instructions to their managers to fall into line. Members also considered that there might be difficulties in certain districts where non-members operated.

The secretary was instructed to obtain further information as to what would be the attitude of the K.R.S. regarding houses not complying, to ascertain generally the position, and to call a special meeting to consider the matter further after the meeting of the Executive Committee in London.

The meeting instructed the secretary to communicate with the clerk to the Notts County Council, suggesting that in view of the present difficult situation arising from the war, that the Notts County Council be requested to defer the application of the suggested new conditions on the kinematograph licences.

A letter was read from the City Division Air Raid Wardens with reference to the classes recently concluded for kinema employees in Nottingham. There were 88 who attended the classes and the average attendance was 75 per cent.

#### A Notts Film Dump Wanted

The secretary was instructed to communicate with the K.R.S., urging the provision of a film dump for the district in view of the transport difficulties and delays.

#### Good Wishes

The CHAIRMAN stated that there was one notable absentee from the meeting in the person of the immediate past-president, who was now Flight Lieut. Drew at a balloon barrage squadron near Nottingham. He felt it would be the wish of the members that the congratulations of those present should be tendered to Flight Lieut. Drew, and the wish and desire expressed that the hostilities would speedily cease and enable him to take an active part in the affairs of the association.

#### Ball Cancelled

It was resolved that in view of the present conditions the Annual Carnival Ball which had been fixed for February 20, [illegible] should be cancelled.

## Coronet, Small He[illegible]th, Modernised

The Coronet Cinema, Small[illegible]th, reopened on Sunday last, Septem[illegible] 24, following modernisation so far as [illegible]ing and decoration goes. Advantage ha[illegible]so been taken of changing over the West[illegible] Electric sound set to the Mirrophonic sys[illegible]

An artistic blending of e[illegible]c blue, cream and old gold has been [illegible]oted in carrying out the new decorative [illegible]eme at the Coronet, of which Manager [illegible] Clifton continues in charge.

ALDWYCH FILM
PRODUCTIONS *present*

# EDMUND GWENN
AND
# MARY MAGUIRE

IN

# AN ENGLISHMAN'S HOME

WITH

**PAUL VON HERNRIED · GEOFFREY TOONE · RICHARD AINLEY**

**PRODUCED BY NEVILLE E. NEVILLE**

FROM THE PLAY BY
GUY DU MAURIER

**DIRECTED BY ALBERT DE COURVILLE**

A MODERN VERSION OF THE FAMOUS PLAY THAT SHOOK THE NATION — A STORY OF AN ENEMY IN OUR MIDST WHO LIVED AND WORKED FOR "THE DAY"

## LONDON TRADE SHOW
## LONDON PAVILION
**MONDAY, OCTOBER 2nd, AT 4 P.M.**

DISTRIBUTED BY
UNITED ARTISTS

D—11-14

# Carole LOMBARD
# Cary GRANT
# Kay FRANCIS
in
# IN NAME ONLY

RKO RADIO PICTURES

RECORDED BY RCA PHOTOPHONE SYSTEM

with

## CHARLES COBURN • HELEN VINSON • KATHARINE ALEXANDER • JONATHAN HALE • MAURICE MOSCOVICH

RKO RADIO PICTURES

RECORDED BY RCA PHOTOPHONE SYSTEM

**TRADE SHOW**

[redacted]

*DIRECTED BY*
JOHN CROMWELL
*PRODUCED BY*
GEORGE HAIGHT

• SCREEN PLAY BY
RICHARD SHERMAN •

PA DRO S.
BE MAN
IN CH ARGE O
PROD UCTIO

# ANNA NEAGLE

# EDITH

# WELL

# ZA

S

H.B.WARN
MARY HO

EWART
T COOTE

PRODUCE
HERBERT WILCOX

TED BY

*Screen Play by MICHAEL HOGAN*

AN IMPERADIO PICTURE DISTRIBUTED BY RKO RADIO PICTURES LTD.

## TRADE PRESENTATION
## CAMBRIDGE THEATRE
## TUESDAY, OCTOBER 3, at 3 p.m.

RKO RADIO PICTURES
RECORDED BY RCA PHOTOPHONE SYSTEM

RKO RADIO PICTURES
RECORDED BY RCA PHOTOPHONE SYSTEM

# "NURSE EDITH CAVELL"

*Anna Neagle, May Robson, Edna May Oliver and H. B. Warner in scenes from RKO-Radio's NURSE EDITH CAVELL, first American-made production for Miss Neagle, England's foremost dramatic star; she enacts the title role of the heroic British nurse who met death before an enemy's firing squad in World War days. The picture will be Trade shown at the Cambridge Theatre on Tuesday, October 3, at 3 p.m.*

# "IN NAME ONLY"

*Cary Grant and Kay Francis, starring with Carole Lombard, are shown in scenes from RKO-Radio's IN NAME ONLY, a story of an unusual love triangle. It be Trade shown at the Cambridge Theatre, on Wednesday, October 4, at 3 p.m.*

# DO's AND DON'TS

## Staggered Hours of Opening

### HOW THEY WORK AT ROTHERHAM

IN order to avoid street congestion during the period of audience dispersal, Rotherham kinemas, at the request of the Chief Constable, "staggered" hours of opening.

This is the schedule arranged: Regal, 1.45 to 9.25; Hippodrome, 1.50 to 9.50; Cinema, 1.50 to 9.30; Whitehall, 2 to 9.35; Empire, 2 to 9.40; and Regent, 5.45 to 9.45 p.m.

Tivoli, Monday to Wednesday, 5.30 to 9.50, and Thursday to Saturday, 5.15 to 9.55; Premier, 5.20 to 9.40 and 5.20 to 9.45.

No children, even with an adult, will be admitted after 5 p.m., and patrons without gas masks will be refused admission.

## TRAINING MANAGERS IN A.F.S.

### Norwich Prepares

At the suggestion of S. Newberry (Odeon) and H. F. Smith (Carlton), the Chief Constable of Norwich has arranged a class for the training of all the city kinema managers in Auxiliary Fire Service. At the completion of the course the managers themselves will train their men staff for A.F.S. in case of emergency. The complete staffs of usherettes at both the Odeon and Carlton kinemas have volunteered for first aid training under the A.F.S. and are holding classes after working hours in the entrance foyer of the Odeon.

### Fire Fighters for Hewitson Circuit

Arrangements have been made at the houses on the Hewitson circuit at Smethwick for two members of the Auxiliary Air Force to be in attendance at each house during all performances, which are continuous from 5 p.m. to 9.55 p.m., with matinées on Mondays and Thursdays. Sunday opening is again in operation in Smethwick after the summer vacation, with performances commencing at 7 p.m.

### St. Helens Rota

St. Helens kinemas have adopted a rota system for the staggering of hours of closing at night time. Programmes finish between 9.15 and 9.50 p.m. and the order of finishing is altered each week.

MORE LOCAL WAR TIME CONDITIONS

# Public Shelters Not for Kinemagoers

## SHEFFIELD WARNING TO EXHIBITORS

**A WARNING has been issued to Sheffield exhibitors that public air raid shelters are not provided for patrons of places of entertainment and notices displayed drawing attention to the proximity of such shelters are misleading. In the event of an air raid patrons are advised to remain in the building.**

The display by kinemas of notices informing patrons of the nearest air raid shelter was discussed by the Sheffield Emergency Committee. These notices are misleading, and, in fact, dangerous, the report states, because the audiences at these halls would be largely in excess of the accommodation provided in the air raid shelters referred to.

In case of an air raid it would be impossible for all the members of the audiences to find shelter, and an attempt to do so would lead to a catastrophe.

"The object of the public air raid shelters is to find accommodation for the person who happens to be in the street during an air raid. Those people who visit a place of entertainment ought to do so on the understanding that should there be an air raid the safest place for them is to remain in the building itself, unless they can reach their homes in five minutes."

### Manchester Reports

**During the first week of opening after the lifting of the ban, Manchester audiences decreased by about 25 per cent., the drop in every case being after 7 p.m.**

Manchester's Chief Constable, John Maxwell, states that kinemas are carrying out the regulations imposed, but it would be necessary for officers to attend kinema and music hall performances before any definite statement could be made as to possible further relaxations of present restrictions.

### Oldham Extension

At Oldham some of the kinemas close at 9.30 p.m. and others at 10 p.m. Following a request of exhibitors for an alteration in these hours the 9.30 p.m. closing will be extended a quarter of an hour.

All the kinemas must show continuous programmes.

### Slide Warning

Chief Constable A. E. Edwards has relaxed the 8.30 p.m. "curfew" on Middlesbrough kinemas following receipt of the Home Office order. An approved air raid warning slide is being shown and staffs have received A.R.P. training.

"WIZARD OF OZ"

*Ray Bolger as the scarecrow in M-G-M's forthcoming fantasy WIZARD OF OZ. With this it is claimed producers have done with humans what Disney so successfully achieved with his cartoon characters in "Snow White"*

## EARLIER SUNDAY OPENING AT SOUTHAMPTON

### Hants C.E.A. Request Granted

**SOUTHAMPTON Borough Council last Wednesday acceded to a request made by the Hampshire and Isle of Wight branch of the C.E.A. that kinemas in the borough should be allowed to open at 6.30 p.m. on Sundays, instead of 7.45 p.m. as hitherto. Performances will start at 7 p.m. and the kinemas will be closed by 9 p.m.**

It was decided that the Hampshire County Council be asked to allow Sunday opening in the country districts from 4.45 p.m., starting at 5 p.m.

The borough council had before them a resolution passed at a meeting of the C.E.A. held at Southampton earlier in the day.

Alderman G. W. A. WRIGHT, chairman of the branch, presided over the C.E.A. meeting. He said the kinemas had set themselves out to provide the public with a full quota of entertainment without increasing the price of admission, despite their growing overhead charges. One of the restrictions with which they had to contend in Southampton was that kinemas could not open until 7.45 p.m. on Sundays, and had to be closed by 10 p.m.

SCOTT BUCCLEUCH, of Southampton, moved that the borough council be requested to permit kinemas to open at 6.30 p.m. on Sundays, the programme to begin at 7 p.m.

Various alternative times were suggested, but Mr. Scott Buccleuch's suggestion was eventually adopted. It was agreed to suggest to the council that the kinemas should close at 9 p.m. if the earlier opening time was permitted.

The borough council acceded to the exhibitors' request by 47 votes to 4. A letter was read from H. H. C. Mitchener, secretary of the local branch of the C.E.A., in which he expressed the views of the branch.

Alderman LEWIS, who proposed that the request be granted, said he wanted to make it a condition of his resolution that there should be only one performance each Sunday evening.

When the question of the country districts was discussed it was stated that the military had requested that kinemas in Winchester should be allowed to open at 5 p.m. on Sundays.

**Rates Relief**

The question of the payment of rates in respect of the closure period was debated, and the chairman said he thought they would be well advised to ask for a refund.

**Branch Meetings**

It was decided, as a war time measure, that instead of the branch meeting at Southampton and Bournemouth alternately, the Southampton and district members should meet at Southampton, and the Bournemouth and district members at Bournemouth. The two sections will keep in close touch, and there will be an exchange of minutes.

## Empire Film Libraries to Carry On

The Empire and G.P.O. Film Libraries, circulated by the Imperial Institute, South Kensington, are carrying on their work in the conviction that the distribution of educational films is as vital to-day as ever for the instruction and entertainment of school children.

Many education authorities share the view that the kinematograph and other visual aids are necessary for the education of evacuated children in reception areas.

The films will also be made available for the entertainment and instruction of troops.

*Edmund Gwenn and Norah Howard in AN ENGLISHMAN'S HOME, an Aldwych Film production which United Artists will Trade show at the London Pavilion on October 2, at 4 p.m.*

# NEWS *but Not About the* WAR

Warrington Watch Committee has granted stage play licences to the Palace, Empire, Pavilion, Star Cinema, Cameo, Regent, New Grand, Ritz and Odeon.

Permission has been granted to three Leicester kinemas—Odeon, City and Savoy—to hold Sunday concerts, commencing in October.

Applications for a licence for a proposed new kinema in Beresford Street, Warrington, has been withdrawn for the time being, owing to the national emergency.

A film of the life of Dame Melba is to be made by an Australian film company next year.

The part of Melba will be played by Miss Marjorie Lawrence, the young Australian opera singer, who has sung at the Metropolitan Opera House, New York.

The film will be made for world release.

Two concerts were given on Sunday at the Odeon, Weston-super-Mare, by Herman Darewski and his band.

B.A. Duosonic sound equipment has just been installed at the Regent, Bristol.

The music licence of the Theatre Royal, Hyde, has been transferred from W. L. Huish to G. Blake.

The death occurred on Tuesday last week of Cecil Hammond, aged 52, who was for nearly twenty years manager of the Parr-vilion, Jackson Street, St. Helens, Lancs, a position from which he retired three years ago. The funeral took place on Saturday.

The Week In Scotland

# EDINBURGH CALEY ASSESSMENT REDUCED

## Effect of Regal Competition

THE valuation of the Caley Picture House was reduced from £3,100 to £2,850 at a sitting of the Edinburgh Valuation Appeal Court last Friday. The appellants suggested a fair rental would be £2,500.

Robert M'Laughlin, C.A., secretary and general manager of the company, said the seating capacity was 1,907, and the assessor's figure of £3,100 represented 32s. 6d. per seat, compared with 26s. 8d. when the house was opened. The Caley suffered from the disadvantage of having no accommodation under cover for those waiting for seats.

Three comparable houses, all of which had waiting rooms, were the Rutland, which was rated at the equivalent of 25s. per seat; New Victoria, 25s. 6d., and Playhouse, 25s.

**Since the Regal was opened, 200 yards away, in October of last year, the Caley for the nine months to June last had dropped in drawings by £3,700, or £95 per week, compared with the corresponding period the previous year. He very definitely attributed that to the competition of the Regal.**

Counsel for the assessor: Do you agree that people who go to the kinema go more often than they used to do?

Mr. M'Laughlin: Our experience in the past twelve months is that people who had been going three times a week have cut that down.

The assessor's modified figure was accepted by the appellants.

### New Palace Appeal Fails

Joseph Penn appealed against the assessed rental of £1,200 placed on the New Palace Picture House, High Street.

It was contended that the house came within the fourth, or second lowest, grade of kinemas in Edinburgh, and that the assessor's figure was excessively high compared with other houses of the same grade.

The appeal was dismissed and the assessor's figure upheld.

## Three Opened and Plans for Three Suspended

### G. SINGLETON'S BOULEVARD

Despite war time conditions two new kinemas and one which has been rebuilt opened in Scotland during last week. George Singleton had his Knightswood house, the Boulevard, which has now been renamed the Vogue, ready for opening immediately the ban was lifted.

John Gilmour opened his new house at Blantyre the beginning of last week, and on Wednesday Dickie Williamson's latest venture, the Centre at Barrhead, was opened by Provost Donald.

On the other hand, plans for three new houses in Glasgow were suspended *sine die* at the Glasgow Dean of Guild Court last week. Those, we understand, were for the projected new house in Paisley Road, Bellahouston; and two new Odeons at Townhead and Bridgeton.

## TORRY PICTURE HOUSE ABERDEEN

### Reopened After Reconstruction

The Torry Picture House, Aberdeen, which has been closed for three months for redecoration and remodelling, has just been reopened.

The entrance is double its original width. A large canopy, fitted with neon lighting, has been constructed. The foyer is completely altered, with pay-boxes flanking either side of the spacious vestibule.

The lofty walls of the auditorium are decorated in panels of pale pink and are lit by electric pendants.

The operating box has been entirely reconstructed, and Western Electric Mirrophonic has been installed.

### Social Plans in Abeyance

All events in connection with the Cinema Club have been cancelled for the time being, the only link with the social side being the continuance of Lodge Anima, which, it is expected, will meet again as usual on the first Friday in October.

### The Stuff to Give 'Em

Taking advantage of the numbers of the military stationed in Kirkcaldy, Walter Hinks, manager of the Rio, on the suggestion of his chairman, Dr. Alexander, issued a special invitation last week for the troops to attend a private screening of "The Mystery of the Wax Museum."

## BURNT OUT HALL REBUILT

### Picture Playhouse, Hull, Reopening

After being closed for about four months following extensive damage as the result of fire, the Picture Playhouse, Hull, one of the city's oldest kinemas, reopened on Monday with the film "Thanks for Everything."

The building has been entirely redecorated and refurnished, and the stage has been enlarged. The latest type of W.E. Mirrophonic has been installed.

Management of the Playhouse will be resumed by B. E. Symmons.

# "THESE GLAMOUR GIRLS"

*Scenes from THESE GLAMOUR GIRLS, which M-G-M is Trade showing at its Own Theatre on Tuesday, October 3, at 11 a.m. and 3 p.m. The cast includes Lew Ayres, Lena Turner, Tom Brown, Richard Carlson, Jane Bryan, Ann Rutherford. S. Sylvan Simon directed this comedy of youth and modern manners*

# New Films at a Glance

| Title and Renter. | R.T. and Certificate. | Stars. | Remarks. | Box-Office Angle. |
|---|---|---|---|---|
| *An Englishman's Home (United Artists)—British. | 79 min. (A) | Edmund Gwenn, Mary Maguire, Paul von Hernried. | Spy melodrama freely adapted from Guy du Maurier's play. Presentation is realistic, but circumstances have converted propaganda into ill-timed reminder of "things to come." There's no entertainment here. | Not recommended. |
| *French Leave (Pathe)—English. | 85 min. (A) | Betty Lynne, John Longden, Edmund Breon. | Spirited screen version of the successful stage farce, introducing the famous Roosters Concert Party. Humour topical. Originally reviewed KINE. June 24, 1937. | Very good light entertainment for the masses. Hardly suitable for children. |
| Million Dollar Legs (Paramount)—American. | 65 min. (U) | Betty Grable, John Hurley, Dorothea Kent. | Slight, but lighthearted American college comedy developed on familiar and popular lines of non-athletic student's bid to win fame as oarsman and love of girl friend. | Useable second feature for popular halls and juvenile audiences. |
| Trois de St. Cyr (United Curzon)—French. | 93 min. (A) | Roland Toutain, Jean Chevrier, Jean Mercanton. | Martial melodrama of foreign manufacture, perpetuating in celluloid the spirit of St. Cyr, famous French military academy. Detail impressive and Syrian war spectacle thrilling. | Booking for specialised halls. Nothing to harm youngsters. |

# REVIEWS FOR SHOWMEN

## An Englishman's Home

*United Artists. British (A). Directed by Albert de Courville. Featuring Edmund Gwenn, Mary Maguire and Paul von Hernried. 7,150 feet. Release not fixed.*

SPY melodrama, freely adapted from Guy du Maurier's play, originally written to warn England of the perils of unpreparedness. Propaganda is not only no longer propitious, but is a crude reminder of that which all types of audiences will be looking to the pictures to forget.

**Story.**—Captain Victor Brandt, member of a foreign espionage service, is sent to England to establish a secret wireless station. He and his assistant, Waldo, use a wireless shop as a front. Chance brings Brandt in contact with Billy, young wireless enthusiast son of the Brown family, and before long he insinuates himself into the boy's home and causes Betty, the pretty daughter of the house, to jilt Peter Templeton, her subaltern boy friend, for him.

The Brown's attic is, unknown to them, turned into a wireless base and raiding enemy squadrons, complete with parachutists, are guided by radio beam. William Brown, head of the family, is promptly shot when he resists the invaders, but other members of the family, together with Peter, get to work and the attack is repulsed. Romance between Peter and Betty is re-established at the fade-out.

**Acting.**—Paul von Hernried acts with restraint as spy Brandt; he invites a little sympathy, but Mary Maguire is a colourless Betty. The rest of the characters are fictional.

**Production.**—Here is a picture that is for the most part a victim of circumstances. A month or so ago its portrait of invasion, highly coloured as it is, would have served as propaganda, but there is no use for its spectacular speculations to-day.

**Points of Appeal.**—None.

## Trois de St. Cyr

*United Curzon. French (A). Directed by J. P. Paulin Featuring Roland Toutain, Jean Chevrier and Jean Mercanton. 8,500 feet. Release not fixed.*

MARTIAL melodrama of foreign manufacture, perpetuating in celluloid the spirit of St. Cyr, famous French military academy. There is great concentration on technicalities, but in spite of its over-indulgence in detail it is both thrilling and profoundly interesting.

There is, however, one considerable snag. Spectacular and authentic as its portrait of officers in the making and modern mechanised warfare is, it cannot be denied that it is far from propitiously timed. Its glamour is, unfortunately, in danger of being eclipsed by immediate realities. Its main hope is a speedy release. For specialised halls.

**Story.**—Mercier and Parent, senior cadets at St. Cyr, are rivals for Françoise, sister of Le Moyne, a young student who had defied the tradition of his banker family and become a soldier. Mercier's mother loses her fortune, and rather than accept charity he applies for foreign service. Five years later he is in charge of a desert fort in Syria. Circumstances bring Parent, Le Moyne and Françoise in the vicinity. Hostilities break out and these result in the end of enmity between the rivals, and Le Moyne's death in circumstances that make him a worthy son of St. Cyr.

**Acting.**—Roland Toutain, Jean Chevrier and Jean Mercanton act with confidence and conviction in the leading rôles. Supporting types are equally well drawn.

**Production.**—The curriculum at St. Cyr is given in impressive detail and the spectacular scenes of mechanised warfare in North Africa are promoted with thrilling realism. There is no question about the picture being inspired national propaganda. In spite of this we repeat its subject matter presents an element of doubt. The majority will need relief from rather than a reminder of war. Incidentally, eloquent sub-titles make it easy to follow in spite of its foreign tongue.

**Points of Appeal.**—Lofty theme, spectacular scenes of mechanised warfare, impressive acting, authentic academic atmosphere, and vivid stagecraft.

## Million Dollar Legs

*Paramount. American (U). Directed by Nick Grinde. Featuring Betty Grable, John Hurley, Dorothea Kent. 5,806 feet. Release not fixed.*

ANOTHER of those American college campus frolics, based on thin story of non-athletic student's successful bid to shine as rowing star in order to win approval of girl friend. Production lacks names and story values, but f somewhat lightweight, is also lighthearted, and should get by in the second feature spot on mildly hilarious individual incident.

**Story.**—Freddie Fry, a student at Middleton, is more interested in making money than in shining among the college's athletes. The disapproval of his girl friend, however, makes him change his mind, and he decides to make a hero of himself by reviving rowing. He encounters difficulties, as this form of sport is frowned on by Gregory Melton, Sen., the wealthy patron of the college.

It looks as though Freddie is beaten when Middleton's moth-eaten boat sinks during the first race. However, he gets a tip from a jockey friend, the horse wins at long odds, and as a result of Freddie's investment the college is able to buy new equipment. Freddie, of course, proves the hero of the day in the great race against "State."

**Acting.**—Betty Grable is a decorative heroine; perhaps she supplies the "million dollar legs" of the title; she has little else to do. The bulk of the work falls on Peter Hayes as Freddie Fry, and he puts plenty of robust comedy into a type of student character that must be indigenous to American colleges. Larry Crabbe is good as the crew's coach, but Dorothea Kent is starved of material.

**Production.**—Plot is slight, artless and wildly improbable, but derives a degree of youthful high spirits from college setting, characters, athletic enthusiasm and hearty ragging that make up usual elements of campus comedy. The romance interest is negligible, while flimsiness of story values does not give much chance to either director or actors. Youthful and not-too-critical audiences, however, should find it quite good fun.

**Points of Appeal.**—Light-hearted comedy, attractive title and merits of its type.

## RE-ISSUE
## French Leave

*Pathé. British (A). Directed by Norman Lee. Featuring Betty Lynne, John Longden and Edmund Breon. 7,800 feet. Released immediately.*

ORIGINALLY reviewed in the KINE. of June 24, 1937, this spirited screen version of the successful stage farce profits by circumstance. It was good popular comedy when first shown; its war-time humour, amplified by the introduction of the famous Rocsters Concert Party, is even more applicable and popular to-day. We unhesitatingly recommend it as just the stuff to give the troops. Definitely a box-office re-issue. Incidentally, brand new copies are at the disposal of the exhibitor.

# Showing Next Week in London

### FULL PROGRAMMES AT KEY THEATRES

**Carlton.**—"This Man in Paris" and "Invitation to Happiness" (Paramount).
**Davis, Croydon.** — "Idiot's Delight" (M-G-M) and "The Hound of the Baskervilles" (20th-Fox).
**Embassy.**—"Hotel du Nord" (United Curzon Corp.).
**Empire.** — "Stronger Than Desire" (M-G-M).
**Gaumont.**—"Bachelor Mother" (RKO-Radio).
**Leicester Square Theatre.** — "Second Fiddle" (20th-Fox).
**London Pavilion.** — "An Englishman's Home" (U.A.).
**Metropole.** — "The Lambeth Walk" (M-G-M) and "Double Crime in the Maginot Line" (U.A.).
**Odeon.**—"The Man in the Iron Mask" (U.A.).
**Paramount.** — "Cheer, Boys, Cheer" (A.B.F.D.).
**Paris.**—"Trois de St. Cyr" (United Curzon Corp.).
**Plaza.**—"The Star Maker" (Paramount).
**Regal.**—"Beau Geste" (Paramount).
**Ritz.**—"Goodbye, Mr. Chips" (M-G-M).
**Warner.**—"Naughty But Nice" (Warner).

## KINEMA BUILT LIKE A BATTLESHIP!

### Capitalising a Slogan

Cyril Last, manager of the Regal, West Hartlepool, put over some good publicity in reassuring patrons that the Regal was a safe place in case of air raids. When the Regal was being built, the erection of its massive girders made the public remark that it was "built like a battleship." In a leaflet, Mr. Last reminds the public of this fact. "The majority of you watched" (he states on leaflet) "the building of the Regal—you saw the massive girders, the reinforced concrete floors and the general stability of the building. Patrons will remember the slogan: 'Built Like a Battleship.' You can therefore feel quite safe and at ease whilst attending the pictures at the Regal."

## JOHN MARSHALL PASSES

John Marshall, of "Dresdena," Derby Road, Ripley, proprietor of the Hippodrome, Ripley, died on Thursday night at the age of 71.

TRADE FINANCE

# SCOTTISH CIRCUIT SUSPENDS DIVIDEND

## Caledonian Theatres Report

ALTHOUGH the net profit on kinemas owned by Caledonian Theatres, Ltd., Aberdeen, amounted to £4,872 and there was a balance of £2,553 at the credit of the profit and loss account, the directors recommend no dividend.

The report states: While the accounts for the year show an improvement over the previous year, the directors consider that having in view the international situation, it is expedient not to recommend the payment of a dividend at this time, but to preserve the company's resources.

It is proposed to utilise £2 047 to write off various sums, and carry forward to next year £506.

A dividend of 4 per cent. was paid last year.

### NEW PRIVATE COMPANIES.

**Empire Cinema (Colchester), Ltd.**—Registered September 21. Capital, £100 in 100 shares of £1 each. Kinema proprietors, etc. Solicitors: A. E. Hamlin Brown and Co., 2, Duke Street, Adelphi, W.C.2. Registered office: Empire Theatre, Colchester, Essex.

**New Empire (East Ardsley), Ltd.**—Registered September 21. Capital, £100 in 100 shares of £1 each. Objects: Kinema proprietors, etc. Directors are: Thos. A. S. Whitehead (chairman), and Mrs. Dorothy Whitehead, Nickelet, St. Thomas' Hill, Pontefract. Solicitors: Allan Butler and Leonard Oliver, Castleford and Pontefract.

**Embassy Cinema (Tottenham Court Road), Ltd.**—Registered September 22. Capital, £5,000 in 5,000 shares of £1 each. Kinema proprietors, etc. The directors are: Montagu Cohen, 11, Princes Square, Hove; Arnold Michaels, 26, Heber Road, Cricklewood, N.W. Qualification: £1. Secretary: M. Cohen. Solicitors: Syrett and Sons, 2, John Street, W.C.2. Registered office 193-4, Tottenham Court Road, and 4-12, Torrington Place, W.C.

### INCREASES OF CAPITAL.

**Dorchester Cinema Co., Ltd.**, Plaza Cinema, Dorchester.—The nominal capital has been increased by the addition of £6,000, in £1 ordinary shares, beyond the registered capital of £14,000.

### RECEIVERSHIPS (APPOINTMENT OR RELEASE).

**Popular Cinemas, Ltd.**, 19, Oxford Street, W.—Thos. W. Lloyd, jun., of Arcade Chambers, Aldershot, was appointed Receiver and Manager on July 1, 1939, under powers contained in certain debentures.

When **Peter Austin Robertson**, of The Empire Cinema, Hitches Street, Littleport, Cambridgeshire, appeared for his public examination recently, his statement of affairs disclosed liabilities of £327 12s. 9d., and no assets. He was formerly a kinema manager, and took over the kinema at Littleport with £140 capital, which he borrowed. The business was successful at first, the takings averaging £40 weekly, but after two months a fire occurred, and when the kinema was rebuilt the takings declined to only £21 a week. Creditors began to press debtor, and in April, 1939, one obtained judgment against him.

The examination was adjourned.

## SHARE MOVEMENTS

| | Last Week. | This Week. | Movement. |
|---|---|---|---|
| African Theatres Ord. | 31/- | 31/- | — |
| Assoc. Brit. Pic. Corp. 5/- ord. | 8/6 | 7/6 | — 1/- |
| " 6% Pref. | 16/- | 13/9 | — 2/3 |
| " 5½% Debs. | £85 | £81 | — £4 |
| A.P.P.H. Ord. | 10/- | 10/- | — |
| Assoc. Talk. Pic. Ord. 5s. | -/2½ | -/2½ | — |
| Baird Tele. 20% Pref. Ord. 2/6 | -/9 | -/9 | — |
| " Defd. Ord. 2/6 | 1/1½ | -/10½ | — -/3 |
| Brit. & Dom. Films £1 | -/9 | -/9 | — |
| Brit. Lion Pref. 10/- | 2/3 | 2/3 | — |
| Capital & Prov. News 5/- | 2/9 | 2/9 | — |
| Gains. Pic. Ord. 10/- | 2/- | 2/- | — |
| Gaumont British Ord. 10/- | 3/- | 2/7½ | — -/4½ |
| " "A" Ord. | 1/1½ | 1/3 | + -/1½ |
| " 5½% 1st Pref. | 8/6XD | 8/3 | — -/3 |
| " 4½% New Debs. | £65 | £65 | — |
| General Tbe. Pref. | 6/9 | 6/9 | — |
| " 6½% 1st Mort. Deb. | £80XD | £70 | — £10 |
| Kinemas Ord. | 5/- | 5/- | — |
| " Debs. | £73 | £73 | — |
| London Pavilion £1 Ord. | 9/- | 9/- | — |
| " 6% £1 Pref. | 17/6 | 17/6 | — |
| Ldn. and District | -/3 | -/3 | — |
| Mde. Tussaud New 1/- Def. | 1/4½ | 1/4½ | — |
| " £1 Prefd. Ord. | 14/- | 14/- | — |
| Moss Empires £1 Ord. | 18/- | 16/6 | — 1/6 |
| " £1 Cum. Pref. | 14/- | 14/- | — |
| Odeon 5/- Ord. | 5/- | 4/6 | — -/6 |
| " 6% Cum. Pref. | 11/3 | 11/3 | — |
| " 5% Debs. | £70 | £70 | — |
| P.C.T. Ord. 10/- | 21/6 | 21/6 | — |
| " 7½% Ptg. Pf. Ord. | 15/9 | 15/- | — -/9 |
| " Cum. "A" Pref. £1 | 21/9 | 22/6 | + -/9 |
| " Cum. "B" Pref. £1 | 19/9 | 17/6 | — 2/3 |
| " Const. 7% Pref. | 20/6 | 17/6 | — 3/- |
| Scophony 5/- Ord. | 2/10½ | 2/10½ | — |
| Sound City (Films) 5/- Ord. | -/9 | -/9 | — |
| " 6% Pref. | 2/6 | 2/6 | — |
| Stoll Th. Corp. | 1/6 | 1/6 | — |
| Twentieth Cent. 5/- Ord. | -/3 | -/3 | — |
| " 6% Pref. | -/7½ | -/7½ | — |
| Union Cinemas Ord. | -/6 | -/6 | — |
| " 1st Pref. | 3/- | 3/- | — |
| " 2nd Pref. | -/9 | -/9 | — |
| UnionCine.Sub.Props.6% Pf. | 11/9 | 10/0 | — 1/9 |
| " 4/- Ord. | 3/9 | 3/9 | — |

£1 shares unless otherwise stated. * Nominal.

# Deaths of Two Well-known Trade Figures

### H. J. COOK, EX-PRESIDENT OF PORTSMOUTH C.E.A.

Pioneer of the kinema in Portsmouth, and for many years President of the Portsmouth C.E.A., Henry John Cook, of "Oakcroft," Fareham, died after a short illness at the Bushey and District Hospital on September 21 at the age of 69.

Starting on his own at 17, he went into the building line and built houses and his own fortune at the same time.

He used to recall that he had been connected with "the pictures" since the age of 11, when he showed the urchins of Portsea lantern slides in a potato stores. When he could not afford slides, he stuck transfers on glass and used them. His highest takings for one performance were 3s.!

*H. J Cook*

In 1910 he built the Shaftesbury Cinema, and it still remains one of the foremost kinemas in Portsmouth, although Mr. Cook's connection with it as proprietor ceased some years ago. Latterly he has been interested in the production side of the Industry, having taken over a film studio at Bushey.

For many years he represented the Portsmouth branch upon the General Council of the C.E.A. He leaves a widow and daughter.

The funeral took place at Highland-road Cemetery, Portsmouth, on Monday.

### Benjamin E. Bailey

Benjamin E. Bailey, who, about twelve or thirteen years ago, was chairman of the North Western branch, C.E.A., and has been living in retirement for the last few years, died last week at his residence, Blundellsands, aged 83.

A former Mayor of Bootle, he was from 1899 to 1922 a registrar of births and deaths. Then he became financially interested in the Victory Kinema, Walton Road, Liverpool, being managing director. This theatre was subsequently acquired by A.B.C.

# THREE FROM 20th CENTURY-FOX

*Scenes from three of the current offerings by 20th Century-Fox which are to be Trade shown on their respective dates at 11 a.m. and 3 p.m. at the Century Theatre, Square. (1 and 2) Gordon Harker, Alastair Sim and Linden Travers in INSPECTOR HORNLEIGH ON HOLIDAY, on Oct. 4. (3 and 4) HOTEL FOR WO with Ann Sothern, Linda Darnell, James Ellison, Jean Rogers and Lynn Bari on Oct. 3. (5 and 6) FRONTIER MARSHAL with Randolph Scott, Nancy Cæsar Romero and Binnie Barnes on Oct. 5.*

# Kinematograph STUDIO

R.R.B.
The Studio Lighting Specialists
R. R. BEARD LTD.
10, Trafalgar Avenue, S.E.15.
'Grams: Biojector, Peck, London.
'Phone: Rodney 3134.

## OUR PRODUCTION IN WAR TIME

### British Films a National Necessity

*By P. L. MANNOCK*

NOTHING must be left undone to convince the Government that the British film is a national necessity in war time. The conditions that caused a shut-down in 1914 no longer apply. Indeed, the entire situation has been transformed.

The film 25 years ago was barely out of its swaddling-clothes. Few suspected that it would become the vital factor in national life that it is to-day, when it is a terrific force of national expression as well as the leading form of public entertainment.

On either ground—relaxation or propaganda—its continuance and encouragement is a matter of vital concern to this country.

* * *

OUR studios are ready and able to undertake the right kind of pictures, and no stultifying obstacles should be put in the way of producers. The stage, variety and concert worlds are already dispensing British "flesh" entertainment to the Forces, and there will be a demand for our films.

This demand will be increased by the inevitable reduction in imports from Hollywood. It can be met and supplied; and I am delighted to see the undaunted way in which several leading producers are resolved to carry on.

* * *

NATURALLY, there will be a different outlook as regards story subjects. Laughs will be in enormous demand; therefore comedy must be a strong line, perhaps the staple line, of many directors. Absorbing social themes and good thrillers are also likely to go well. Music and sex-appeal should be popular.

I may be wrong, but I predict a slump in harrowing, emotional themes (especially war ones) and a drastic diminution in the appeal of drawing-room, polite "teacup" trivialities, however polished they may be in treatment.

Which brings me to that difficult and much-abused word "propaganda." We must be preserved from the bland jingoism that still prevails in some official circles, but which does not correspond to to-day national temper in the least. Nor do we want dreary documentaries of what the Ministry of Information sees fit to allow about the fighting Services.

* * *

IF the history of screen propaganda tells us anything at all, it tells us that the less blatant it is, the more effective is the result. The one guide, of course, is that of genuine entertainment, in which guise almost anything can be put over.

Most forceful of all national screen propaganda will be the national spirit in good feature pictures of all kinds. They will reveal Britain's greatness—not announce it.

* * *

INCIDENTALLY, Michael Balcon hinted to me last week that Jules Duvivier, the brilliant Paris director, is already actively seeking collaboration with this country on joint national studio schemes.

This suggests most interesting and fruitful possibilities. An entertaining Anglo-French picture or two might open up a brand-new field in these days.

* * *

As yet, I have found no basis in certain rumours that Government propaganda pictures are to be entrusted to [illegible] producers—and not French ones [illegible].

[illegible] case there is something in it, I sincerely hope that all British screen propaganda will be made by British subjects. The alternative would be a scandal. The [illegible]pect of allowing refugees to depict national spirit is as ludicrous as it [illegible]defensible. We have plenty of qualified people of proved experience to carry such work.

## WELWYN BACK TO WORK

### "Traitor Spy" Before Cameras Again

Production has restarted on Pathé's "Traitor Spy," being produced by John Argyle at Welwyn, with Bruce Cabot starring. A production schedule has been devised to facilitate the Trade show of this special subject early next month.

The supporting cast includes Marta La Barr, Tamara Desni, Percy Walsh, and Romilly Lunge. Walter Summers is the director.

The story is a very timely one, dealing as it does with the rounding up of an alien spy ring operating in London and the provinces. Recent activity included the filming of many realistic fire scenes, in which a large set representing a London thoroughfare was razed to the ground. Several fire-fighting units were in attendance, and a doctor and nurse stood by to render first aid should any unforeseen occurrence cause injury to those involved in the production.

Preparations have also been made to commence producing in October "Flight Cadet," the subject in which the R.A.F. have promised fullest co-operation

*Mario Zampi, Douglas Wakefield and Bernard Browne (cameraman), between scenes of LIVE AND LET LIVE, just completed at Sound City studios by Two Cities Films, for Paramount release*

## Commons Question on Propaganda Films

### NO SUBSIDY: TERMS OF KORDA OFFER EXPLAINED

IN the House of Commons last week R. Sorensen asked the Lord Privy Seal under what conditions Alexander Korda Productions were now making a film in co-operation with the Ministry of Information; what was the amount of subsidy to be given to this company for that purpose; whether all British film production units would have an opportunity of tendering for such film production, and what arrangements were being made for further films to be made.

Sir Edward Grigg, who replied, said that this film was to be produced at the company's expense without any subsidy, under terms which gave the Government very full control over its production and distribution.

The statement of cost would be subject to Government audit and, thereafter, the Government would have the option to purchase all rights in the film at an agreed figure, or to share equally in any profits without liability for losses, or to disclaim all financial concern in the film.

These terms, he thought, represented a particularly generous expression on the part of the company of its willingness to co-operate with the Ministry in the national interest at the present juncture.

Arrangements, he added, were in contemplation for the production of other films, including documentary films. The details of the terms in each case must, of course, vary with the nature of the particular production concerned. Lord Macmillan would be only too happy to consider offers from other companies to produce films on terms similar to those described.

## DUFAYCOLOR'S FIRST FEATURE

### Maurice Elvey Completes "Sons of the Sea"

THE first Dufaycolor feature film, "Sons of the Sea," produced by Kurt Alexander and directed by Maurice Elvey, completed shooting last week, and will be shortly Trade shown by Grand National. A consistently high quality of colour has been maintained, it is stated.

The film has been produced at an overall cost lower than has ever before been attempted for a colour feature. This is, of course, due to the economy of working rendered possible by the Dufaycolor process.

Most of the exteriors were made at Dartmouth, the setting of the film being the Royal Naval College. Two particularly beautiful shots are moonlight scenes, produced by means of Pola screens and blue filters. The camera work was by Eric Cross (who recently completed a Dufaycolor short, "Behind the Dykes," now being distributed by Technique) and Teddy Moore. A very high level of colour consistency has been maintained throughout; Major A. B. Klein, John New, and Miss Bridge, of Dufay-Chromex, were colour consultants.

Interiors were made at the Rock Studios, H.I. arcs being used throughout. Recording was by Leo Wilkins, on RCA. The make-up, by W. Fletcher, is claimed to be particularly natural: special filters were used in the make-up rooms to match the colour of the incandescents with that of the studio arcs. The whole of the processing is, of course, being done at the Dufay-Chromex Laboratories, Thames Ditton.

The film features Leslie Banks, Kay Walsh, and Mackenzie Ward.

PANCHROMOSA TYPE 39
extra fast
negative for general purposes
PANCHROMOSA HYPER RAPID, 100% faster than Type 39, for topical or effects photography.
PANCHROMOSA SPECIAL, half the speed of Type 39, having high contrast and very fine grain suitable for background projection work, etc.

EALING ACTIVITY

## ROBESON FILM IN LAST STAGES

### Another Formby Comedy Planned

An air of quiet creative efficiency at the Ealing studios is a very reassuring contrast to the war-time dislocation of Wardour Street. I found Pen Tennyson very busy the other morning on "David Goliath," shooting on which (by Glen Williams) is due to finish in a few days from now.

Paul Robeson, in the grimy part of a coal miner, was at work on some close-up scenes. The negro actor sails back to the States shortly, but hopes to return in the Spring in a play. He has several songs in "David Goliath."

Also at work was Jack Jones, author of "Rhondda Roundabout," who has written the film story with Louis Golding. He is one of the Welsh players who have much to do in the plot, which, by the way, has a new ending with a topical implication.

**A Striking Actress**

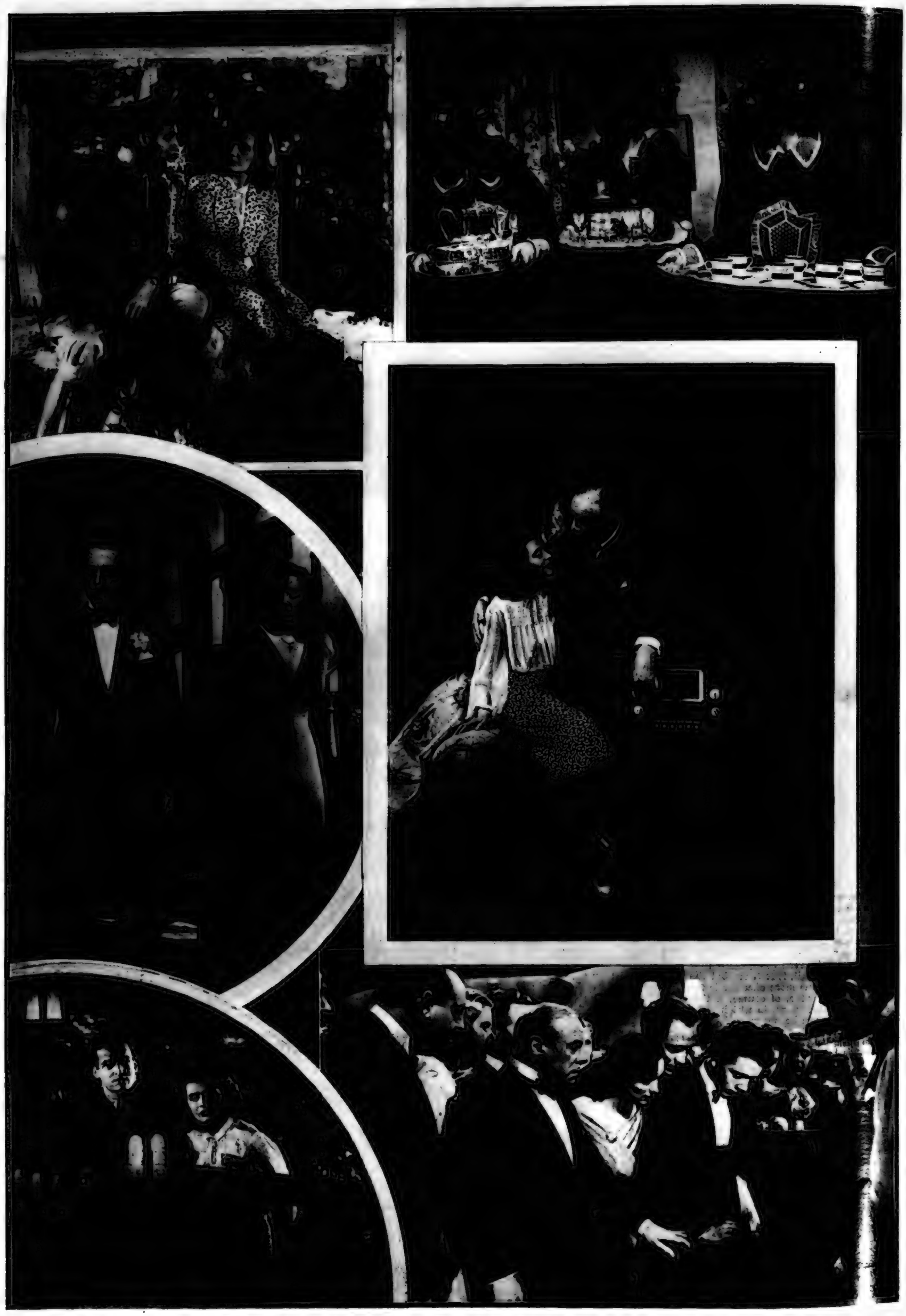
With Michael Balcon and "Danny" I was privileged to see some of the rushes of the production, in which Robeson, Edward Chapman, Charles Williams, Dilys Thomas and Allan Jeayes were excellent.

The dominating personality, however, seems to be Rachael Thomas, 35-year-old wife of a schoolmaster and amateur actress in Wales. Her singing of the "Tony Botel" hymn with the anguished crowd at the pithead is going to be one of the picture's high lights. I found her natural acting extremely moving.

Simon Lack and George Merritt are in the cast, and we are to have opening scenes of the National Eisteddfod, with the London Welsh choir.

Balcon is remodelling his production schedule, but George Formby will soon start a new comedy, and I met Walter Forde, to whom a new subject is being assigned in place of the Russian ballet story.—P.L.M.

# "AN ENGLISHMAN'S HOME"



*Scenes from the Aldwych production AN ENGLISHMAN'S HOME, starring Edmund Gwenn and Mary Maguire, which United Artists will Trade show at the London Pavilion on Monday, October 2, at 4 p.m. The supporting cast is headed by Paul von Hernried, Geoffrey Toone, Richard Ainley, Desmond Tester, Mavis Villiers and Mark Lester. Albert de Courville directed.*

MORGAN'S SLIDES LTD.
Still at your Service at
309, GRAY'S INN ROAD, LONDON, W.C.1.
Depleted Staff but all game to uphold the MORGAN SERVICE.
ORDER YOUR EMERGENCY ANNOUNCEMENT SLIDES NOW!
Phone: TERminus 2536-7.
Home Phone: SHEpherds Bush 1833.

*The Observation Window*

# Double-Width Film Standard

## KODAK DIRECTOR'S GOVERNMENT POST

### War Time Publicity

A BRITISH Standard Specification has been set up for wide film used with oscillographs for sound recording. A practice which had been increasing, of employing film of approximately double standard width, demanded the setting up of a standard measurement, and this has now been done. The text of the new standard (No. 865/1939) is obtainable from the B.S.I., 28, Victoria Street, London, S.W.1, for 2s. 2d. post free.

A TABLE of dimensions together with diagram is given, which sets 70 mm. as maximum width; distance between centres of sprocket holes longitudinally, 5.944 mm.; width of sprocket holes, 3.302 mm.; depth of sprocket holes, 2.032 mm.; distance from centre of sprockets to edge of film, 4.191 mm.; width of film between centres of sprocket holes, 61.620 mm. The dimensions given above apply to the materials immediately after cutting and perforating.

## TRADING WITH THE ENEMY

### G.E.C. British Throughout

The General Electric Co., Ltd., state that the Osram companies referred to in the list of enemy concerns are subsidiaries of the Osram G.m.b.H. of Berlin and have no connection of any kind whatsoever, financial or otherwise, with the G.E.C.

The well-known Osram lamps and valves are made in England entirely out of British and Empire materials. The Osram trade mark for Great Britain and the British Empire is owned exclusively by the G.E.C., which is itself an entirely British company under British control.

THE appointment of Col. Moore-Brabazon, M.C., M.P., as Parliamentary Private Secretary to Sir Samuel Hoare, will interest the technical side of the Industry. Although during recent years we have known the Colonel principally as a director of Kodak, many technicians remember him during the last war as Director of Aerial Photography at the Air Ministry, in which position he won admiration by his mastery of intricate technical detail. This was a position to which he was particularly suited, not only was he one of the earliest motorists and aviators, but his photographic research won him the Honorary Fellowship of the R.P.S.

I HAD an opportunity last week of discussing with F. Angelini, of Girosign, Ltd., the problem of adapting publicity to the altered conditions of kinema opening. He realised that the limitations upon lighting outside the kinema seriously handicapped the showman, but suggested that this imposed upon him the need to make his daylight exhibit more attractive.

THE still picture, he holds, can be made the chief drawing card, and can be so displayed as to catch the passer-by's eye in the daytime and increase his or her interest in the film being shown or to be shown. For big cities, the handwritten poster, clearly and artistically executed, is impressive, and has a value greater than the pictorial poster in attracting those who see it from the other side of the street.

PASSING from his office, I noted how Girosign's next-door neighbour had adapted his publicity to the occasion. A long row of sandbags under the window a long blackboard, 20 ft. by 3 ft. or 4 ft., had painted in white letters "Alfred Harold (Uniforms), Ltd. Business as Usual."

THIS bold writing, white upon black, was executed by Girosign, and it seemed that this idea might be taken over by a kinema, who might advertise its name at pavement level, in substitution for the neon sign 60 ft. in the air, now unhappily useless during the dark hours in which the message was at one time so valuable.

THE circuits' decision to dismiss all organists except those on contract may prove in the long run a mistaken policy. The possibility of a single-feature programme being the rule in the majority of theatres as product becomes less, seems to be quite on the cards, and if this should happen, the organ may once again come into its own. A circuit supervisor with whom I was conversing last week told me he was seriously considering the introduction of stage turns and musical items as attractions for soldiers from camp and on leave.

A SINGLE feature, a newsreel, an interest or propaganda sheet, will hardly satisfy patrons who have been used to a two- or three-hour programme. An organ item or a stage turn or two will be needed, and if the organist will rise to his opportunities as did the organist at the Gaumont, Watford, mentioned in last week's KINE., and provide audiences with a topical sing-song programme, this may be found to be the most attractive way of holding patronage.

J. BENSON.

# THE TECHNIQUE OF PROCESS PROJECTION

### Optical and Mechanical Requirements

FEW processes in the film studio during recent years have been so revolutionary as those which followed the introduction of process projection. To begin with, th eventures made by the engineering and projection staffs of various studios were haphazard, each department discovering and inventing new methods aiming at securing a steady, evenly lighted background scene, lit in synchronism wit hthe camera exposure.

The Process Projection Equipment Committee of the Academy of Motion Picture Arts and Sciences recently reported on the essentials of a process projection in the studio, and its chairman, Farciot Edouart, admits that the way in which early experiments were made was not in any sense coordinated as between studio and studio.

The lack of availabilty of specially designed super-speed lenses and steady, silent ultra-powered lamp-houses was a hindrance, but these have now been overcome.

**Some Essentials**

The Report of the Academy, which was issued recently, stresses the importance of faster lenses, perfect illumination, perfect registration, and increased light, and the committee's chairman speaks of the live action and the "dupe" on the screen which make up the composite picture as "two photographic irreconcilables." The resultant picture must be so perfectly combined that even an expert is deceived.

Progress has been made rapidly in the development of the large transparent screen, both as regards the side and the material of which it is composed. When the process was first introduced the 7-ft. wide screen was the largest employed, but recently one 36-ft. wide has been successfully used, and been amply and evenly lit.

The hot spot which was such a difficulty in the early stages has now been eliminated, no small feat when the size of the screen is remembered.

**Screen Material**

The committee recommends that all screens be made with a safety type base of cellulose acetate or an equivalent comparable to clear base acetate film, of a quality in which no discernible colour change is noticeable over a two-year operation period. When a diffusion surface is applied to the base, this surface should be readily removable, so that the screen may be easily refinished should it become damaged. A flat field, uniform definition, and optimum characteristics in diffusion, diffraction, refraction and transmission are definite requirements.

Requirements in the projector include a maximum shutter opening of 240 degrees, a cooling device, free from noise; elimination of spill light from the aperture; and rock steadiness. A very important factor is the feeding mechanism of the arc, which must be perfect if the light is not to fluctuate.

## THE CONSTRUCTION OF LIGHT LOCKS

### Dimensions and Overlaps

The reference in the KINE. of September 7 to light locks at doorways to prevent light escaping into the street has brought inquiries regarding the construction of a light lock.

These inquiries can best be answered by a diagram showing a simple form of light

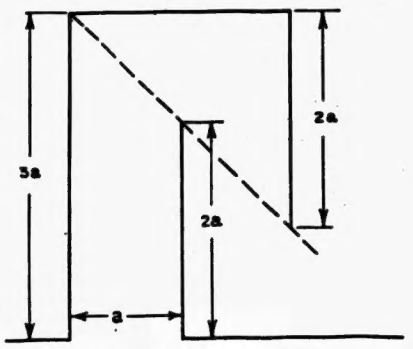



*Diagram of single light lock*

lock which has been issued by the British Standards Institution.

The essential features of a light lock consist of a passage having dark walls and ceiling with two right-angle turns, one of which opens on to the street, the other to the interior of the premises.

If "*a*" denotes the width of the passage, then the length of the complete outer wall shall not be less than 3*a* and the length of the other walls not less than 2*a*, thus giving a central overlap equal to *a*, which will ensure that no direct ray of light from the interior of the shop can penetrate further than the end of the passage entered from the street. The width of the passage will naturally depend on the purpose served and the space available, but it should in no circumstance be less than 2 ft. 3 in.

## ESTIMATING EXPOSURE

### Variability of Meter Recordings

In a recent communication to the Society of Motion Picture Engineers from Twentieth Century-Fox studio technical staff on methods of estimating photographic exposure, the point is made that the meter should actually be called an illumination meter, since in the studio, lens apertures remain constant, the illumination being varied to obtain the desired exposure level. Direct-reading meters have been provided for all chief cameramen, and are regularly tested on an optical bench.

The meter is used to take a direct reading of the light falling on the face of the principal actor. The cameraman is free to balance the rest of his lighting as he may see fit. The ideal result is a negative that will print in the middle of the printer light scale.

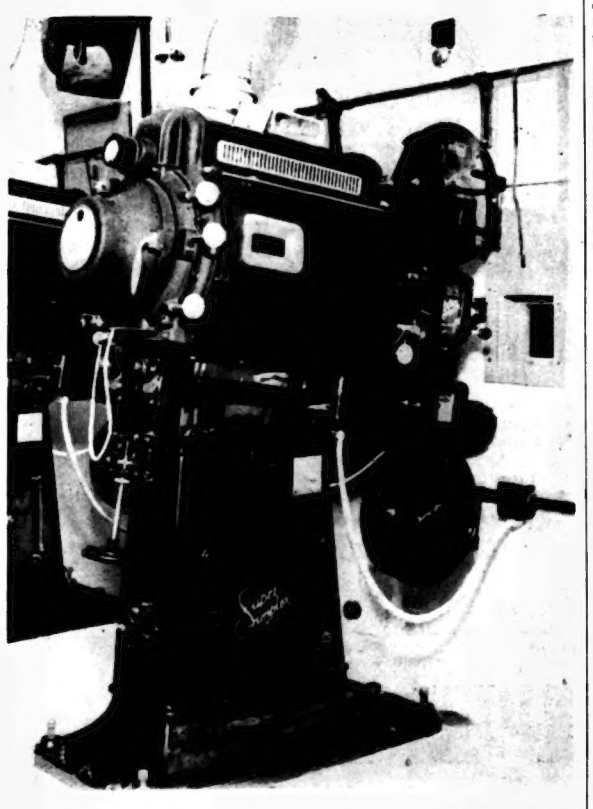
In the case of exterior shots, a different technique is used, the background illumination being regarded as the key lighting, and a *reflection* reading being taken of this. The foreground lighting is then manipulated to give the required exposure values.

Laboratory processes are closely controlled with the exception of the visual judgment of printer setting. It is urged that this also should be controlled by some photo-electric system.

In course of subsequent S.M.P.E. discussion, it was stated that meters of the same make may vary as much as 3 or 4 printer points, and different meters may vary by as much as 100 per cent.

## THIS WEEK'S PROJECTION ROOM

*Western Electric K30 sound is installed at the Grange, Stevenston, Ayr. The apparatus operating with a Super-Simplex projector is seen herewith*



SHIP CARBONS

Westinghouse "easiest to operate" RECTIFIERS

WESTINGHOUSE BRAKE & SIGNAL CO. LTD., 82, YORK WAY, KING'S CROSS, LONDON, N.1.

# Importance of Correct Carbon Trim

## CUTTING COSTS TO A MINIMUM

THE American *Better Theatres* has a section in a recent issue which deals with unnecessary costs in the projection room.

The average projectionist, says the article, has a log book of some sort. When arc lamps are first installed, he decides upon and records the amperage for a particular carbon trim that gives the best screen results. From the day of installation there begins a deterioration of the many links that contribute to the production of original standard screen light intensity required for the particular theatre. The drop in efficiency is so gradual that even the most competent person on the job, day after day and night after night, does not realise it, until the picture quality has fallen to such a low state that he "gets wise" to it with a jolt.

One cannot help being impressed with the great pains taken by the processing laboratories to turn out prints of uniform good quality. These efforts are sometimes in vain in those projection rooms which are equipped with obsolete, antiquated arc equipment, which cannot produce satisfactory picture results. In other theatres, with more modern arc equipment, the management often appears not altogether aware of the importance of small details which cannot be overlooked if the projection plant is to operate efficiently and economically.

When a theatre manager or projectionist realises that neglect of one small detail in the projection plant will cost his theatre as much as $690 in one year if 13.6 mm. ½ in. trim is in use, and $290 when 7 mm.-6 mm. trim is used, it is something to receive consideration. These figures represent excess cost of carbons and electric current consumed during a one-year period when arc current is above average minimum current rating of the particular carbon trim. If these expenditures would bring about better picture quality, they would indeed be worth while, but they contribute nothing to a better picture and only represent a needless waste of money.

# APPROVALS OF KINEMA PLANS

## In Manchester, Swansea and Cardiff

**MANCHESTER.**—Manchester Town Planning and Buildings Committee has approved plans for a kinema to be erected in Hollyhedge Road and Brownley Road, North Etchells, subject to the building being completed within two years.

**SWANSEA.** — The Corporation has approved plans on behalf of W. Evans for the conversion of Welfare Hall, Ravenhill Road, into a kinema.

**CARDIFF.**—A project to build a new kinema near the Park End Church has been approved by the Cardiff Corporation.

**STOCKTON.** — County magistrates have given provisional approval to plans for a new kinema to be built at Sedgefield adjoining the parish hall.

## G.E.C. STAFF ON WAR SERVICE

The General Electric Co., Ltd., has 2,135 of its employees serving with the combatant forces of the Crown. One-third of the total male staff in the sales organisation is with the colours. A generous allowance is given by the company to all employees with the forces.

## ORGANIST APPOINTMENT

**John Bennett, F.R.C.O.**, has become organist at the Ritz, Barnsley, following his appointment, since 1937, at the Plaza, Rugby, where he was a prolific broadcaster.

Mr. Bennett was introduced to audiences last week by the manager, Norman C. Hamill, and he was accorded enthusiastic receptions.

# OVERHAULING THE NON-SYNC. LIBRARY

## Make Room for Popular War Time Songs

*By A. W. OWEN*

AS soon as the month of September is through it is a good custom to have a drastic overhaul of the non-sync. library

This year the effort is of even greater importance, for the outbreak of war and the publication of marching songs demands that these popular tunes shall be included in the record library of every kinema using non-sync.

This does not mean that the more satisfying recording of good quality musical items can be ignored. There will still be a public for this kind of music, if only as a change and a relaxation. The wise manager and organist will build up his musical programme with forethought and skill.

Of course, where a local record dealer has the business acumen to make a "tie-up" hiring deal at a low figure in return for a sufficient number of discs which can be changed weekly, there is less need of renewal, but even if this is the case it is not always a good or reliable policy for any proprietor to allow a third party to control entirely his non-sync. musical programme.

### Plugged versus Standard Items

The dealer is naturally sending, for the most part, plugged modern dance numbers and songs of a purely popular nature. These are a perfectly good proposition for occasional use, but must be contrasted if any real value or attraction is given to the patrons. It is this "worth-while" type of record which the dealer is reluctant to supply on hire, as the resulting demand may not be equal to that of the new dance of the moment, its second-hand value is less and its initial cost a great deal more.

To the proprietor and his patrons a really good musical record of some standard composition has a high value, because it can be used at intervals again and again with the knowledge that it is providing musical entertainment that the very great majority enjoy. I am afraid that the average kinema non-sync. record library has, for the most part, been purchased rather at random as occasion required, rather than with a fixed purpose, so that a definite foundation may be achieved in the first place.

### When Music is Necessary

Let us discuss for a while the average requirements of a kinema, without organ, with a continuous show. The recording programme before the films are screened may last, say, 15 minutes as a minimum and may often be performed to a small section of people.

Many patrons are fond of hearing these records, particularly organ and orchestral discs, and deliberately come in early to do so. From a commercial point of view this fact is valuable, because the proprietor can have, at any rate, a fair idea that almost all those occupied seats will be vacant at the commencement of the second house. At the conclusion of the secondary film and during the forthcoming programme and café announcements suitable records can be used. The Gazette usually follows and either the star film follows immediately or a short atmospheric record is used in an introductory sense. This need not last more than one and a half to two minutes and serves a second service in the form of allowing time for patrons to "settle down" (this, of course, does not apply to the first house of the day), and at the conclusion of the first programme about 64 bars of a bright marcia movement again answers the same purposes as above.

### Condition of "The King"

The end of the third house calls for the National Anthem, which, by the way, should *not* be played throughout, but end at the eighth bar, unless Royalty are present in person.

Concerning the records used for the National Anthem, a word of warning should be given, for "records do not last for ever" and some of the discs used in theatres I have visited are a positive disgrace.

A short strip of film is in some ways preferable, as it leaves the non-sync. operator free to start the march or two-step immediately the Anthem is concluded.

### Starting a Library

In regard to new kinemas which have to start a non-sync. library, I suggest the purchase of the complete up-to-date catalogues of the principal recording companies, also making arrangements direct with them to send their monthly lists of new records. A sum of £5 spent carefully will give a foundation upon which to work, and notice should be carefully taken of the reaction of the patrons to these records as a guide for further purchase.

The new monthly catalogues will show the latest "plugged" dance music and a certain number should be bought and used at once, for their average life is short, after which they are only useful for the scrap-heap.

Careful perusal of these monthly lists will also give you the "theme" songs of many films coming to the theatre. If they concern a popular star it is a good policy to play them in your introductory programme, taking particular care to project a slide giving the song-title and its relation to the particular film, otherwise the average patron may not know anything about it, and the "plug" advertisement fails in its object.

I am quite aware many exhibitors will disagree with me in my next suggestion, which is that every record played in any programme given before the show should be preceded by a slide giving its *title, composer* and *publisher*. This is not for the sake of the Trade interests, but solely for the information of the patron, who will appreciate the information and will also have his interest aroused. After all, the chief reason an organist uses slides is to let his audience know what he is playing and in what way his little story is built up and illustrated by his music.

### Some Fine Organ Recordings

Some very fine records have been made by our leading organists of all classes of music, grave and gay, classical and modern, and where there is no organ in the kinema these records give you the services of these organists playing on the finest instruments in the country. Vocal recordings are excellent contrast to orchestral numbers, *but* records that have only piano accompaniment are inclined to be less effective than those with orchestral background. Any help in forming a non-sync. library that may be desired can always be obtained through the KINE. service to subscribers.

## MARCHING SONGS
### Slides and Music

Organists who are lucky enough to be working should send to Peter Maurice for the slides and music of the first really good war song, "We're Gonna Hang Out the Washing on the Siegfried Line," which could be presented with a short medley of "South of the Border," "The Handsome Territorial" and "My Prayer," finishing up with two marching songs, "Merrily We Roll Along" and "Marching Along Together." There is also a new record of the first song by Billy Cotton which might interest non-sync. houses and, of course, several recordings of all the others mentioned.

# Osram Lamp Prices Reduced

## GOOD NEWS FOR PHOTOGRAPHERS

ONE of the most popular photographic lamps made by the G.E.C.—the Pearl Osram Photoflood—has been reduced in price from 2s. 6d. to 2s.

Price reductions have also been effected on two projector lamps. These are both class A.I, with biplane filament and pre-focus cap; the 500-watt type has been reduced from £1 17s. 6d. to £1 13s. 9d., and the 750-watt type from £2 2s. 6d. to £1 18s. 9d.

These lamps are part of a wide range developed by the G.E.C. to meet the requirements of every branch of professional photography, and are included in the company's new catalogue "Osram Lamps and G.E.C. Equipment for Photographic Studio Lighting." This is a comprehensive and lavishly illustrated 60-page production, the equipment listed covering Sashalite bulbs and reflectors, photo-flood lamps, photographic studio lamps, dark room lamps, general lighting service lamps, Osira high pressure mercury vapour electric discharge lamps, projector lamps and general photographic studio lighting equipment. Actually it is more than a catalogue inasmuch as it contains much useful technical information; the table of exposure times will be of particular assistance to photographers.

Copies are available on application to the General Electric Co., Ltd., Magnet House, Kingsway, London, W.C.2.

# NEW PATENTS

## Applications, Specifications and Abstract

*These particulars of New Patents of interest to readers have been selected from the Official Journal of Patents, and are published by permission of the Controller of H.M. Stationery Office. The Official Journal of Patents can be obtained from the Patent Office, 25, Southampton Buildings, London, W.C.2, price 1s. weekly (annual subscription £2 10s.)*

### Applications

25042.—J. L. Stableford. Projection, etc., screens. August 31.

24601.—L. Del Ricco. Film projecting apparatus. August 26.

24602.—L. Del Ricco. Devices for photographing moving objects. August 26.

24661.—B. Gaspar. Light-sensitive material for colour photography. August 28.

24662.—B. Gaspar. Colour photography. August 28.

### Specifications

511,770.—I.G. Farbenindustrie Akt.-Ges. Colour photography.

511,773.—W. W. Groves (I. G. Farbenindustrie Akt.-Ges.). Production of photographic multi-colour pictures.

511,854.—Kodak, Ltd. Optical projection apparatus.

511,800.—Kodak, Ltd., and R. E. Crowther. Filter-layers for colour photography.

511,622.—Pathé Cinema Anciens Etablissements Pathé Frères (In Liquidation). Projection apparatus for kinematograph sound and picture films.

### Abstract

*Group Abridgments can be obtained from the Patent Office, 25, Southampton Buildings, London, W.C.2, either sheet by sheet as issued on payment of a subscription of 5s. per Group Volume, or in bound volumes price 2s. each.*

505,027.—Colour Kinematography. I. G. Farbenindustrie Akt.-Ges.

Subtractive multi-layer films for projection in which a fade-out effect is produced by images progressively increasing in darkness, either over their whole field or at their edges, are additionally coloured in such images, so as to correct the colouration which becomes apparent in consequence of the disturbed colour balance. The additional colouration may be with a pure black or grey dyestuff, or with a dyestuff of a colour complementary to that which predominates. The additional dye may be applied by imbibition, or by hand and with or without a stencil. Progressive variation of effect may be obtained by variation of the concentration of the dyestuff or of the period of dyeing.

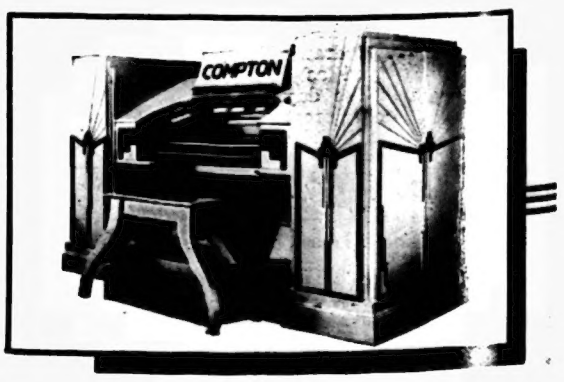
The COMPTON THEATRONE

STANDARD 2-MANUAL CONSOLE

No Organ Chambers : Tone Electrically Produced

THE JOHN COMPTON ORGAN CO., LTD., CHASE ROAD, NORTH ACTON, N.W.10

Nearest Station: North Acton, Central Railway. Telephone: WILlesden 6666



BRITISH STUDIO NEWS

# GEORGE KING'S NEXT

## "Woman in White" in November

Originally scheduled by George King to start September 18, "The Woman in White" will go into production at Beaconsfield on November 6, with King both producing and directing. As many of his previous unit as possible will be gathered together for the picture.

Leading rôle of Sir Perceval Glyde, the rascally Hampshire squire, will be played by Tod Slaughter. The story is from Wilkie Collins' famous novel, a best-seller published some ninety years ago.

Looking ahead, Mr. King is planning two more pictures for Tod Slaughter and hopes to make a series of three pictures dealing with middle-class English family life in relation to war time.

## "LIVE AND LET LIVE"

### Zampi Completes Wakefield Comedy

Mario Zampi, of Two Cities Films, has completed shooting on "Live and Let Live," the Douglas Wakefield comedy he is producing and directing for Paramount-British at Sound City.

Editing is now in hand under direction of David Lean, who edited "Pygmalion," and more recently "French Without Tears," which Zampi also produced. Original music for "Live and Let Live" is being written by Nicholas Brodski.

On delivery of the Wakefield subject for distribution, Zampi will begin work in earnest on the Two Cities programme of four films he is now preparing.

A musical production and an Empire story, "Business as Usual," will be the first two pictures in this programme.

## PULSE of the STUDIO

### Denham

**"THIEF OF BAGHDAD"**

Produced by Alexander Korda Films for United Artists release.

DIRECTOR: Ludwig Berger in association with W. Cameron Menzies and Michael Powell.

CAST: Conrad Veidt, Sabu, June Duprez, John Justin, Rex Ingram and Mary Morris.

CAMERAMEN: George Perinel and Osmond Borrodaile.

Last stages.

### Ealing

**"DAVID GOLIATH"**

Produced by Capad for A.B.F.D. release.

DIRECTOR.—Pen Tennyson.

CAST.—Paul Robeson, Edward Chapman, Charles Williams, Dilys Thomas, Allan Jeayes.

CAMERAMEN.—Glen McWilliams and Jeff Seaholme.

### Shepherd's Bush

**"BAND WAGGON"**

Produced by Gainsborough for General Films release.

DIRECTOR: Marcel Varnel.

CAST: Arthur Askey, Jack Hylton, Richard Murdoch, Moore Marriott, Pat Richmond.

CAMERAMAN: Arthur Crabtree.

Fourth week.

### Sound City

**"LIVE AND LET LIVE"**

Produced by Two Cities Films for Paramount release.

PRODUCER-DIRECTOR.—Mario Zampi.

CAST.—Douglas Wakefield.

In editing stage.

**"BUSINESS AS USUAL"**

Produced by Two Cities Films.

In preparation.

### Welwyn

**"TRAITOR SPY"**

Produced by John Argyle for Pathé release.

DIRECTORS.—Walter Summers and John Argyle.

CAST.—Bruce Cabot, Marta La Barr, Tamara Desni, Romilly Lunge, Percy Walsh.

Restarted (fifth week).

**"FLIGHT CADET"**

Produced by John Argyle for Pathé release.

In preparation.

Grafton National Pictures announce that "The Stars Look Down" (Grafton), "Sons of the Sea" (British Consolidated) and "Inquest" (Charter Film Productions) are all in the cutting stage.

### Empty Floors

There is no film on the floor at the following studios and no announcement concerning future plans is available:—

Associated British Pictures, Elstree.
Gaumont Studios, Elstree.
Hammerfolds, Walton-on-Thames.
Nettlefold Studios, Walton-on-Thames.
Rock Studios.
Shepherd's Studios, Elstree.
Twickenham Studios.
Worcester Studios, Elstree.
Islington Studios, Islington.

*Bill Holden in GOLDEN BOY, which Columbia showed for registration purposes yesterday (Wednesday)*

# Film Travellers Co-operate To Save Petrol

## RATIONS POOLED AT LIVERPOOL

Film travellers have been considering ways and means of making their rounds of calls on exhibitors with the limited petrol ration they are allowed for the operation of their cars. During conversation last week, two Liverpool branch managers put forward a workable suggestion.

It is that, say, four travellers pool the ration and use the one car, arranging to make their calls in the predetermined town on the one night.

As co-operation of exhibitors would be necessary, they would be asked to assist by interviewing the four travellers on the same night. Each traveller would work his rota of calls, but in a different form from that of his colleagues.

In some of the small towns in scattered districts where there is only one kinema, such as in certain positions in North Wales, the scheme would be difficult to operate, because one traveller would have to wait until the other had finished his interview with the exhibitor before he could endeavour to do business.

Apart from that snag, the scheme has merit.

# NAMES in the NEWS

## MANAGERS O.H.M.S.—LOUIS COLE RESIGNS—WORTHING STAFF PRESENTATION—WIFE TAKES OVER

**Thomas Brewster Wilkins**, manager of the Super Cinema (G.-B.), Birkenhead, has been called up for service with the Royal Navy, being on the R.N.R. roll. Before his entry in the kinema Trade with Gaumont-British in 1935, Mr. Wilkins spent eleven years at sea, being in the Royal Navy for the four years 1931 to 1935. For three years before his managerial appointment at the Super, Birkenhead, he was relief manager and assistant manager at theatres in Liverpool, Southport, Preston, Morecambe and Chester.

**Mr. Griffiths**, assistant and relief manager for G.-B. at Liverpool, is temporarily in charge of the Super.

**Percy Reeback** has been appointed manager of the Regent Cinema, Norwich, in succession to **Hugh J. Hyland**, who has been transferred to the Elite, Middlesbrough, Yorkshire, the theatre whence he came to Norwich. He has a long association with Associated British Cinemas, the Regent being the twentieth house at which he has served. Prior to going to Middlesbrough Mr. Reeback held A.B.C. appointments at Leeds, Nottingham and Manchester.

**R. A. Dwyer**, who has been general manager of the Paramount Theatre, Liverpool, for the last two years, has joined the fighting forces in the Royal Artillery, and is now undergoing training. Mr. Dwyer is a native of Dublin and came to Liverpool with T. C. Reddin for the opening of the Paramount as staff supervisor, a position he held at the Capitol, Dublin, when that theatre was under Paramount control. He was soon promoted to the position of assistant manager, and when Mr. Reddin transferred to head office two years ago became general manager. **J. Coulthurst**, assistant manager at the Paramount, has been appointed to succeed Mr. Dwyer as general manager. **T. A. Lloyd**, publicity manager, is promoted to the position of assistant manager.

**C. Mark Floyd**, manager of the Moderne Cinema, Winton, Bournemouth, has concluded three and a half years' service at that theatre and has now joined a newly formed anti-aircraft unit. He gained his experience in many towns and kinemas and came to the Moderne from the Ritz, Gosport, prior to which he was in control of kinemas at King's Lynn, Gravesend, Portsmouth, Newcastle and Oxford.

The staff of the Moderne presented Mr. Floyd with a watch and combined propelling pencil-cigarette lighter as a mark of their appreciation.

For health reasons **Louis Cole** is resigning his position with A.B.C. as manager of the Palaceum, Commercial Road, E., at the end of the month. He is well known on both the renting and exhibiting sides of the Trade for during his twenty-three years in films he has served for fifteen years with Fox Films and G.-B. Distributors as well as holding managerial posts. He joined A.B.C. in 1934, became manager of the Rotherhithe Hippodrome in 1936, and after a break, was appointed to the Palaceum a year ago.

Mr. Cole's future activities are uncertain, but he plans to be away for a short while before resuming activity. His address is 190, Empire Avenue, N.18.

George Stevens, on behalf of and in the presence of the entire Worthing Odeon staff, presented **H. Jelly**, the popular sub-manager of the theatre, with a Pyrex dish and stand, a hors d'œuvre dish and an ash tray, all in glass and walnut, as a token of good will and esteem on the occasion of his marriage.

Mr. Stevens voiced the good wishes of all assembled.

While **Mr. Reynolds**, owner-manager of the Lex Cinema, West Hartlepool, is engaged on war work as a draughtsman and as a Voluntary Special Constable, Mrs. Reynolds is managing the affairs of the kinema.

## N. IRELAND BUSINESS IS GOOD

### Queues Reported

Trade continues to be good in Belfast and Northern Ireland generally, despite the black-out, and all managers report that takings are keeping up and that in many places queues are the rule both afternoon and evening.

### Transport Efficiency

It is a tribute to the efficiency of the hurried arrangements made by the renters and their representatives that with one exception there has been only one let down in programme supply, and this was not the fault of the renters but the transport company.

Owing to the congested state of affairs at the port of despatch due to various causes, the Hippodrome, Belfast, did not receive its copy of "What a Woman," but Harry Murray, in conjunction with Raymond Stross, of Columbia, provided an excellent alternative by running a repertory week of popular films.

# FORTHCOMING TRADE SHOWS

### LONDON

| DATE. | TIME. | PLACE. | TITLE OF FILMS. | SHOWN BY. | STARS. | CERT. |
|---|---|---|---|---|---|---|
| Thur., Sept. 28 | 10.30 a.m. ... | Own Theatre ... | Ten Days in Paris... ... ... | Columbia ... | Rex Harrison... ... | — |
| ,, ,, 28 | 2.30 p.m. ... | Own Theatre ... | The Man They Could Not Hang... | Columbia ... | Boris Karloff ... ... | — |
| ,, ,, 28 | 3 p.m. ... | Own Theatre ... | Range War ... ... ... | Paramount ... | William Boyd ... | — |
| Fri., ,, 29 | 10.30 a.m. ... | Own Theatre ... | Fugitive at Large ... ... | Columbia ... | Jack Holt ... ... | — |
| ,, ,, 29 | 10.30 a.m. ... | Carlton ... ... | The Cat and the Canary ... | Paramount ... | Bob Hope ... ... | — |
| ,, ,, 29 | 2.30 p.m. ... | Own Theatre ... | Blondie Takes a Vacation ... | Columbia ... | Arthur Lake ... ... | — |
| ,, ,, 29 | 3 p.m. ... | Own Theatre ... | Night Work ... ... ... | Paramount ... | Charlie Ruggles ... | — |
| ,, ,, 29 | 11 a.m. ... | Century Theatre | Tempest Over Tunis; Good Neighbours; Fashion Forecast No. 2. | 20th Century-Fox | —— | — |
| ,, ,, 29 | 9 a.m. ... | Own Theatre ... | A Child is Born ... ... | Warner ... ... | Jeffrey Lynn ... ... | — |
| Mon., Oct. 2 | 3 p.m. ... | Cambridge ... | Conspiracy; Moving Vanities; Riding the Crest. | RKO-Radio ... | Allan Lane ... ... | — |
| ,, ,, 2 | 4 p.m. ... | London Pavilion | An Englishman's Home ... ... | United Artists ... | Edmund Gwenn ... | — |
| Tues., ,, 3 | 11 a.m. ... | Studio One ... | Cavalcade of the Navy ... ... | Ace Distributors | —— ... ... | — |
| ,, ,, 3 | 11 a.m. and 3 p.m. | Own Theatre ... | These Glamour Girls; Goldilocks and the Three Bears; Take a Cue; The Story That Couldn't be Printed. | M-G-M | Lew Ayres | — |
| ,, ,, 3 | 3 p.m. ... | Cambridge ... | Nurse Edith Cavell; The Ugly Duckling. | RKO-Radio ... | Anna Neagle ... ... | — |
| ,, ,, 3 | 11 a.m. and 3 p.m. | Century Theatre | Hotel for Women... ... ... | 20th Century-Fox | James Ellison ... | — |
| ,, ,, 4 | 3 p.m. ... | Cambridge ... | In Name Only; Five Times Five; The Pointer. | RKO-Radio ... | Cary Grant ... ... | — |
| ,, ,, 4 | 11 a.m. and 3 p.m. | Century Theatre | Inspector Hornleigh on Holiday | 20th Century-Fox | Gordon Harker ... | — |
| Thur., ,, 5 | 3 p.m. ... | Cambridge ... | Shadowed Eyes; Ring Madness; Autograph Hound. | RKO-Radio ... | Basil Sydney ... ... | — |
| ,, ,, 5 | 11 a.m. ... | Cambridge ... | The Day the Bookies Wept; Baby Daze; Arcade Varieties. | RKO-Radio ... | Joe Penner ... ... | — |
| ,, ,, 5 | 10.45 a.m. ... | Celluloid Theatre | South Africa; The City; Gullible Gulls; Sydney Eastbound | Anglo-American | —— ... ... | — |
| Fri., ,, 6 | 3 p.m. ... | Cambridge ... | Meet Maxwell Archer; Lovely Devon; Devil Drivers. | RKO-Radio ... | John Loder ... ... | — |

### BIRMINGHAM

| | | | | | | |
|---|---|---|---|---|---|---|
| Tues., Oct. 3 | 10.15 a.m. ... | Scala ... ... | Lady of the Tropics ... ... | M-G-M ... ... | Robert Taylor ... | — |

### CARDIFF

| | | | | | | |
|---|---|---|---|---|---|---|
| Fri., Sept. 29 | 10.30 a.m. ... | Park Hall ... | Each Dawn I Die ... ... ... | Warner ... ... | James Cagney ... | A |
| Wed., Oct. 4 | 11 a.m. ... | Park Hall ... | These Glamour Girls ... ... | M-G-M ... ... | Lew Ayres ... ... | — |

### GLASGOW

| | | | | | | |
|---|---|---|---|---|---|---|
| Wed Oct. 4 | 10.45 a.m. ... | New Savoy ... | Lady of the Tropics ... ... | M-G-M ... ... | Robert Taylor ... | — |

### LEEDS

| | | | | | | |
|---|---|---|---|---|---|---|
| Fri., Sept. 29 | 10.45 a.m. ... | Paramount ... | Each Dawn I Die ... ... ... | Warner ... ... | James Cagney ... | A |
| Thur., Oct. 5 | 11 a.m. ... | Tower ... ... | Lady of the Tropics ... ... | M-G-M ... ... | Robert Taylor ... | — |

### MANCHESTER

| | | | | | | |
|---|---|---|---|---|---|---|
| Wed., Oct. 4 | 10.45 a.m. ... | Market St. P.H.... | These Glamour Girls ... ... | M-G-M ... ... | Lew Ayres ... ... | — |
| Thur., ,, 5 | 10.45 a.m. ... | Market St. P.H.... | A Christmas Carol... ... ... | M-G-M ... ... | —— | — |

### NOTTINGHAM

| | | | | | | |
|---|---|---|---|---|---|---|
| Fri., Sept. 29 | 11 a.m. ... | Elite ... ... | Miracles for Sale ... ... | M-G-M ... ... | Robert Young ... | — |
| Tues., Oct. 3 | 11 a.m. ... | Ritz ... ... | Lady of the Tropics ... ... | M-G-M ... ... | Robert Taylor ... | — |

### SHEFFIELD

| | | | | | | |
|---|---|---|---|---|---|---|
| Fri., Sept. 29 | 10.45 a.m. ... | Hippodrome ... | Daughters Courageous ... ... | Warner ... ... | John Garfield ... | A |
| Thur., Oct. 5 | 11 a.m. ... | Regent ... ... | These Glamour Girls ... ... | M-G-M ... ... | Lew Ayres ... ... | |

# KINEMATOGRAPH WEEKLY, Classified Advertisement

**Classified Advertisements are not inserted unless prepaid**

## Scale of Charges relating to Classified Advertisements

**SITUATIONS WANTED.**
Three lines (average 20 words) 1s., and 4d. for every additional line.

**OTHER ADVERTISEMENTS:**
12 words (or less), per insertion 2s., and 2d. for every additional word.

**SERIES RATES:**
7 insertions charged as 6
13 " " " 10
26 " " " 20
No charge for Box Nos., but stamps must be sent when replies are to be forwarded.

*If printed in Capital Letters, 3d. extra for every 10 words or less.*

**LATEST TIME for receiving Advertisements is TUESDAY MORNING, FIRST POST**

Advertisers using Box Numbers are particularly requested to return any testimonials, photographs, etc., they may receive from unsuccessful enquirers when stamped envelope is supplied

## SITUATIONS VACANT

WANTED, Second and Third Operator, at once; Woolwich district (independent).—State age, wage, refs., recent experience to Mr. John F. Ash, 95a, High Street, Eltham, S.E.9.

WANTED, A FIRST-CLASS CHIEF OPERATOR-ELECTRICIAN, COUNTRY TOWN, RECEPTION AREA; COMFORTABLE JOB TO MAN WHO KNOWS HIS WORK; LAST CHIEF 14 YEARS.—STATE FULL PARTICULARS, WAGE, ETC., FIRST LETTER, TO T. McDERMOTT, PLAZA, BROMSGROVE, WORCS.

## SITUATIONS WANTED

WANTED, Managerial position outside vulnerable areas; C3 man; age 44 years; at present General Manager of three City kinemas.—W., Box 149, Kinematograph Weekly.

WANTED, position Manager or Supervisor, kinema or theatre; excellent references; bond; anywhere.—Reply, "R.," "Kelvin," Birmingham New Road, Coseley, Staffs.

MANAGER or General Manager desires change; highest possible credentials; fully conversant with every branch of the trade; 15 years' practical experience managerial side, circuit and independent; tall, smart appearance, energetic and loyal, sober habits; age 40; exempt from military service; present theatre eight years; publicity and exploitation expert.—L., Box 162, Kinematograph Weekly.

MANAGERIAL POSITION WANTED, FIRST-class small kinema, Manchester or district, with prospects; over military age; public school man, good disciplinarian; highest possible references past experience, London and provinces, including Manchester.—Offers, H., 12, Ansdell Road, Blackpool.

MANAGER (over Service age), 5 years Manager, The Super, Eastbourne, desires position in country or seaside town on low salary and commission; excellent refs.—Lieut. H. Berry, R.N.V.R., 4, Mortimer Lane, Basingstoke, Hants.

MANAGER requires position in non-vulnerable area; married; age 43; good appearance and education; ex-Territorial Army Officer, ineligible for further service; practical experience managerial side, including publicity.—E., Box 157, Kinematograph Weekly.

VACANT.—Experienced Manager; town or country; highest references.—M. H., No. 2 Flat, Norfolk Mansions, High Road, Streatham, S.W.16.

MANAGER (78), fully conversant all branches, desires change where prospects for real live Manager good; present position West England; previously held licence 6½ years; could take over any department in emergency; excellent credentials and proved service; salary or salary and commission.—N., Box 164, Kinematograph Weekly.

ORGANIST-MANAGER (B.B.C. Artiste) requires position. 18 years' experience. Age 39. Pleasing personality. With circuit 10 years. First-class credentials.—C., Box 155, Kinematograph Weekly.

TOP-LINE ORGANIST, brilliant, rhythmic performer, seeks engagement. Exceptional capability, personality and publicity asset. Free now.—X., Box 150, Kinematograph Weekly.

## SITUATIONS WANTED (cont.)

BROADCASTING ORGANIST (39), JUST COMPLETING SIX YEARS WITH MAJOR CIRCUIT AS ORGANIST-RELIEF MANAGER, SEEKS POSITION AS MANAGER-ORGANIST. UNDISPUTED QUALIFICATIONS.—OFFERS TO H., 56, BYFIELD ROAD, COVENTRY.

HAROLD COOMBS, THE WELL-KNOWN BROADCASTING AND KINEMA ORGANIST, OPEN FOR ENGAGEMENT AS RESIDENT OR GUEST ORGANIST, FROM OCTOBER 2.—F., BOX 158, KINEMATOGRAPH WEEKLY.

FIRST-CLASS ORGANIST AT LIBERTY; 14 YEARS' EXPERIENCE, SIX WITH G.-B., TWO WITH A.B.C.; LARGE LIBRARY, A1 INTERLUDES; MAKE OWN SLIDES; WILLING TO ASSIST MANAGEMENT.—BUCKLE, 21, KINBURN ROAD, MANCHESTER, 19.

FIRST-CLASS CHIEF, reliable, seeks permanent situation. 25 years' exp. Excellent refs. £4 10s.—Operator, "Paxlea," 2, Bourne Vale Road, Parkstone.

FIRST-CLASS CHIEF seeks position; North or Scottish area; W.E., etc.; £4 10s.—Chief, 1, Lofas Street, Moss Side, Manchester, 15.

OPERATOR - ELECTRICIAN seeks post; nine years' experience; any machine, RCA, B.T.-H. sound; small country or coast show preferred; excellent references.—G., Box 159, Kinematograph Weekly.

GENTLEMAN, 39 years of age, desires position as representative for four Northern Counties; exhibiting and film renting experience, energetic, smart appearance; excellent references.—Write, H., Box 160, Kinematograph Weekly.

## FINANCIAL

CAPITAL.—London Financial House of standing invites SOUND PROPOSITIONS. Established Businesses and schemes. Limited company formation.—PRINCIPALS, write, J., Box 586, Kinematograph Weekly.

## THEATRE SEATS

### TIP-UP SEATS

**Reconditioned sprung-edge seats for sale equal to new.**

**Thousands of second-hand and reconditioned seats, 18 in., 19 in. and 20 in. centres, also twin seats.**

**Replacements in seats, backs, armpads, and standards.**

Call or write

**DORAN MILHAWK & Co., Ltd.**
**176, Wardour St., London, W.1**
*Phone: Gerrard 3749.*

## KINEMAS FOR SALE & WANTED

FOR Sale, small Kinema, Midlands, suitable owner-manager; solo situation; well equipped; lease 14 years, £2 10s. per week. Price £385.—K., Box 161, Kinematograph Weekly.

## FOR SALE AND WANTED

WANTED, second-hand Mercury Arc Rectifiers, in good condition, for use on 400-volt 3-phase 50-cycle supply, to give a D.C. output of 500 to 600 amperes, 90 volts; can be in two or three units for operation in parallel.—Write, stating maker's name, full electrical details, date of installation and where seen, together with lowest price for cash, to M., Box 163, Kinematograph Weekly

GEORGE PALMER'S CARES ARE STILL CINEMA PROJECTORS, CARBONS, REPLACEMENT PARTS, TIP-UP CHAIRS AND SPARES. ESTABLISHED 26 YEARS. CALL, 'PHONE OR WIRE.—GEORGE PALMER, 89, WARDOUR STREET, LONDON, W.1. GERR. 4796.

## BOOKS ON SOUND

SOUND MOTION PICTURES, RECORDING AND REPRODUCING, by James R. Cameron. Third Edition, thoroughly revised and brought up to date. The most comprehensive book on the subject. 414 pages, copiously illustrated with photographs and diagrams. (Autumn, 1939.) Price £1 18s. post free from Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

TALKING PICTURES. By Bernard Brown, B.Sc. Contains full details of production and projection of talking films and the installation of plant; expert advice for the operator and manager, and authoritative information on studio and theatre acoustics. Second Edition. (1932.) Price 13s. 6d. post free from Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

PROJECTING SOUND PICTURES. By Aaron Nadell. A Practical Text Book for Projectionists and Managers. First Edition (1931). Price 16s. post free from Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

SOUND EQUIPMENT, MOTION PICTURE PROJECTION—PUBLIC ADDRESS SYSTEMS. By James R. Cameron. Claimed to be the standard authority on the subject. Sixth edition (1936). Price £1 16s. post free from Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

**SOUND SCREENS**
*Every Type*
**E. G. TURNER**
**43-49, HIGHAM ST., WALTHAMSTOW, E.17**
*Phone: LARKSWOOD 1061-2.*

KALEE LTD

For Complete Technical Equipment, Illumination and Furnishing of your Theatre — Simplify accounts, Secure Quality and Service—by making your Order on—
KALEE LIMITED
*60/66, WARDOUR ST., W.1. GER. 3137*

**IMPORTANT**

**HAND-WRITTEN POSTERS**

*to suit your requirements at very short notice*

**GIROSIGN LTD.**
**90, WARDOUR STREET, W.1**
*Telephones: Gerrard 3526, 3527, 2336.*

**PATERSONS LTD**
**SCOTTISH THEATRE FURNISHERS**
**79 HOWARD ST. GLASGOW**
ESTABLISHED 1852 ••• PHONE CENT. 3289

The life of the film trade must go on

*The nation must have pictures and picture theatres*

Keep your good name alive in

*The* **Kinematograph Weekly**

and

The IDEAL KINEMA

## INDEX

**Covers.**—1. Metro-Goldwyn Mayer Pictures, Ltd.
2. Twentieth Century-Fox
3. Tabulated Trade Shows.
4. Classified Advertisements.


| | PAGE |
|---|---|
| Associated British Picture Corporation, Ltd. | 7 |
| Beard, R. R., Ltd. | 19 |
| Champion, C. H., and Co., Ltd. | 21 |
| Compton, J., Organ Co., Ltd. | 22 |
| Gevaert, Ltd. | 19 |
| Girosign, Ltd. | 24 |
| Kalee, Ltd. | 24 |
| Morgan Projected Publicity | 21 |
| Moy-Omnia | 23 |
| Paterson, Ltd. | 24 |
| RKO-Radio Pictures, Ltd. | 12 & 13 |
| Turner, E. G. | 24 |
| Twentieth Century-Fox | 8 |
| United Artists Picture Corp. | 11 |
| Westinghouse Brake and Co., Ltd. | 22 |


Printed in Great Britain and Published for the Proprietors, Kinematograph Publications, Ltd., by ODHAMS PRESS Ltd., Long Acre, W.C.
September 28, 1939